

MUSICAL AMERICA



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TWO CONCERTS OPEN SEASON OF 1908-09

Hermann Klein's Sunday "Pops"
Begin as Bispham Gives
First Recital

New York Music Lovers Entertained by
Chamber Music Program in the New
German Theater and Songs in English
at Carnegie Hall

Somewhat earlier than usual, the New York concert season opened this week with two important events, the first in the series of Sunday afternoon "pops" projected by Hermann Klein at the new German Theater, Madison avenue and Fifty-ninth street, and a song recital by David Bispham in Carnegie Hall.

Whether or not Mr. Klein's laudable plan to provide New York with a Sunday afternoon concert scheme similar to that which is so popular in London, will prove a success can hardly be determined by the patronage of the first program, as the city's full quota of music lovers is not yet complete. That the style of entertainment, the conditions offered by the new auditorium for the fullest appreciation of the particular kind of music Mr. Klein has selected and the spirit of the project are of a nature to assure hearty support, is certain.

The artists on this occasion were Mme. Rosa Olitzka, soprano; George Hamlin, tenor; Julian Pascal, pianist, and the Olive Mead Quartet.

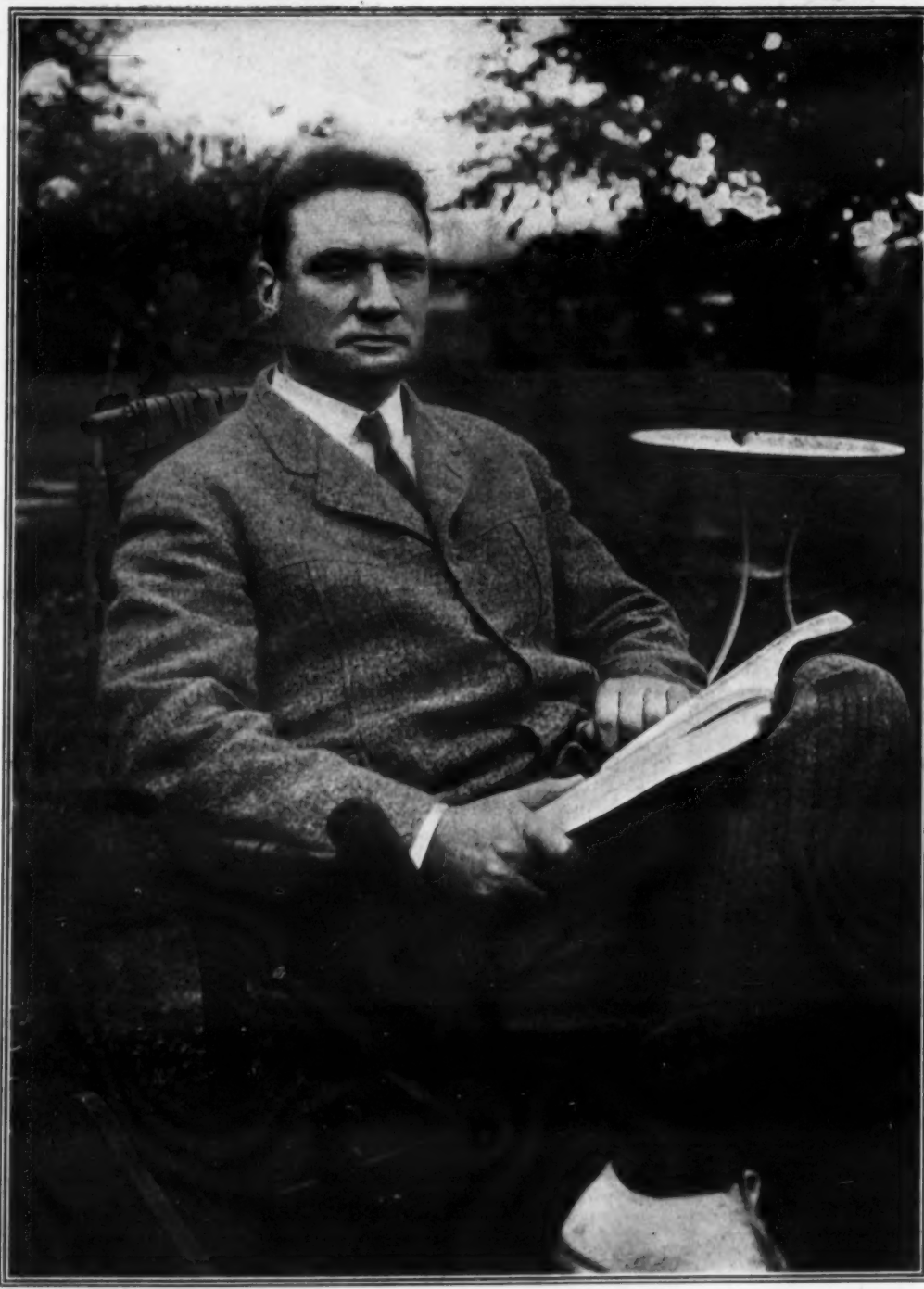
Schubert's D Minor Quartet and Schumann's Quintet in E Flat, op. 44, for piano and strings, were the offerings of the string organization. Mr. Hamlin sang Schubert's "Nacht und Träume," Brahms's "Botschaft," Haydn's "In Thee I Bear so Dear a Part," Handel's "The Trumpet's Loud Clangor," Lohr's "My Ships that Went A-sailing," Rummel's "Across the Hills" and Mary T. Salter's "The Lamp of Love." The daily paper critics commented upon his work in highly favorable terms. Mr. Pascal played Beethoven's Andante, for piano, in F Major, and three of his own compositions: "Bourrée," "Memories" and "Elfen-tanz." Mme. Olitzka's songs were Liszt's "Die Lorelei," Grieg's "Ein Schwan," Humperdinck's "Wiegenlied," H. W. Parker's "Love Is a Sickness," Arthur Foote's "Love Is a Bubble," La Forge's "Retreat" and Charles G. Spross's "I Know." Max Liebling was the accompanist.

Press comments:

A pleasanter concert room than the new German Theatre could scarcely be imagined. * * * The room is small, the decorations have a restful charm for the eye, the acoustic qualities are excellent, and the arrangement of seats gives the place an air of elegance and the feeling of intimacy essential to perfect enjoyment of chamber music of the vocal as well as instrumental order. The most enjoyable features of yesterday's concert were the songs of Mr. Hamlin, all delivered in a manly fashion and with the taste and intelligence which have always marked his performances.—H. E. Krehbiel in the Tribune.

For a popular concert the program was a trifle serious, * * * but almost everything was good of its kind, both music and interpretation.—New York Herald.

Mr. Bispham's recital attracted a large audience which filled Carnegie Hall. He was in excellent voice, and it was apparent from the manner in which he was received that his popularity is second to none among American singers. A notable feature of his program was the use of English text ex-



—Photographed for Musical America.

FREDERICK S. CONVERSE

His Work in the Larger Forms of Music Has Won Him Recognition as One of America's Leading and Most Representative Composers. That Mr. Converse's Reputation Is More than National Is Demonstrated by the Selection of His Opera "The Pipe of Desire" as One of the Metropolitan Offerings and the Production of His Oratorio "Job" in Hamburg, Germany, This Month. (See Page 3.)

clusively for the varied list of songs, which was divided into four parts: songs by Bach, Haydn and Purcell; songs by Beethoven, Schubert, Mendelssohn, Schumann and Gounod; operatic songs by John K. Paine, A. Goring Thomas and Arthur Sullivan, and modern songs by Loeffler, Sidney Homer, C. Villiers Stanford, Ward Stephens and Graham Pell.

Rare artistry and interpretative power marked the delivery of Mr. Bispham's program, and the enthusiasm manifested by his listeners was in keeping with the excellence of his recital. Harold O. Smith was the accompanist, and Edna Showalter, soprano of the Metropolitan Opera House, was the assisting artist. She acquitted herself with decided favor.

Press comments:

Taking it all in all, it was a pleasing entertainment, and Mr. Bispham was in excellent voice.—New York Sun.

Mr. Bispham * * * was in excellent voice and sang at his best, which is very good—with

finely resonant tone and pure intonation.—New York Times.

When the singer reached the old Jacobin song, "Down Among the Dead Men," he displayed all those excellent qualities which have made him a favorite in this country as well as in England.—New York Evening Post.

Kneisel Ends Worcester Connection

Franz Kneisel, who has been the conductor of the orchestra at the Worcester Festival for several years, announces that he has held that post for the last time. His quartet, he says, will demand his whole attention hereafter.

Welsh Miners Sing for President

WASHINGTON, D. C., Oct. 5.—The Mountain Ash Welsh Choir, which is visiting America, sang to-day at the invitation of the President and Mrs. Roosevelt, in the East Room of the White House, under the direction of T. G. Richards.

AUTUMN FESTIVAL HELD IN WORCESTER

Noted Singers and Instrumentalists
Take Part in Annual
Concert Series

Arthur Mees Makes His Début as Director of Famous Organization—Musical Celebrities Open Their Season's Work—Elgar's "Caractacus" Sung

WORCESTER, MASS., Oct. 6.—Worcester's fifty-first music festival came to a close on Friday night in Mechanic's Hall, with a record of seven public rehearsals and five concerts, all of which were attended by large audiences. Arthur Mees, the newly-appointed conductor, directed the forces of the chorus, and the orchestra was under the direction of Franz Kneisel. Two things marked this festival as differing from any other in the musical history of the city, the first being the entire absence of any strictly religious work from the program, and the second, the introduction of twelve entirely new compositions to Worcester, during the week.

The list of artists for the week included Mme. Jeanne Jomelli, soprano; Mme. Louise Homer, Lilla Ormond, mezzo-sopranos; Daniel Beddoe, George Hamlin, tenors; Emilio de Gogorza, Reinald Werrenrath, baritones; Frederic Martin, basso; Augusta Cottlow, pianist, and May Mukle, cellist. Walter W. Farmer acted as organist and Arthur J. Bassett, pianist. The Boston Symphony Orchestra, with sixty players, W. Kraft, concertmeister, furnished the orchestral part of the program.

Although the concerts proper did not begin until Wednesday night, two public rehearsals, Monday and Tuesday evenings, with the full chorus, and some of the soloists, as well as the orchestra, drew large audiences. Rehearsals were held mornings and afternoons as well preceding the concerts. The first program offered on Wednesday night was Saint-Saëns's opera "Samson and Delilah." The quartet was made up of Mme. Homer, Delilah; Daniel Beddoe, Samson; Mr. Gogorza, the High Priest of Dagon, and Frederic Martin, who sang the double rôles of Abimelech and the Old Hebrew. The honors falling to the soloists were fairly divided. The chorus work was the best of the week, and great credit was given to Mr. Mees for his work with this large body of amateur singers.

Thursday afternoon's program included these orchestral numbers: overture "Le Nozze di Figaro," Mozart; Symphony in B Minor, Schubert; Symphonic Variations "Istar," d'Indy, and "A Vagrom Ballad," Chadwick. Miss Mukle played Saint-Saëns's Concerto for cello, No. 1, in A Minor, op. 33, and scored the only encore of the week. She played the Sarabande from the D Major Suite, Bach.

Much of the interest of the festival centered on the Thursday evening program, which was "Caractacus," Sir Edward Elgar's work, presented here for the first time. The cast was Eigen, Mme. Jomelli; Orbin, Mr. Hamlin; Caractacus, Reinald Werrenrath; and Frederic Martin, who sang the parts of the Arch Druid, Claudius and A Bard. The soloists were all warmly received.

At the fourth concert, on Friday afternoon, Miss Ormond and Miss Cottlow were

[Continued on page 6]

MME. SCHUMANN-HEINK AT HER PICTURESQUE HOME IN NEW JERSEY



Mme. Schumann-Heink "in the Bosom of Her Family"

Ernestine Schumann-Heink, who was to have sailed for Europe this week, has postponed the date of her departure until next Tuesday, when she and her party will leave on the *Kaiser Wilhelm II.* for Bremen, whence they will go directly to Hamburg. The photographs herewith reproduced were taken recently on the grounds of the popular contralto's estate at Singac, N. J. The group in the left-hand picture represents, in the upper row, reading from left to right: the singer's American-born "baby," George Washington; Hans Schumann-Heink, the third son, the possessor of a fine, deep, sonorous bass voice of great promise, who will accompany his mother to Europe to continue his studies with Karl Scheidemantel, the Dresden baritone; the genial Madame herself; Marie Schumann-

Heink, the only daughter, who has inherited the energy and will power of her mother; William Rapp, the singer's husband, and Nelda Kemper, Mr. Rapp's niece. Seated are, on the left, Walter Schumann-Heink, who is now with the Equitable Life Insurance Company in New York, and, on the right, Henry Schumann, of Boston, a tenor of uncommon endowment, who is going to try his luck abroad, and if he finds after earnest study, perseverance and actual experience that he cannot attain first rank will have the good judgment to divert his energies into some other channel. Lastly must be mentioned the pet St. Bernard pup, Alta Juno.

Besides her son Hans and Mr. Schumann, in whom she is deeply interested, the great-hearted contralto will also take abroad with



The Eminent Contralto and Her Indian Protégée.

her Joseph Schencke, of Cincinnati, a powerfully-built, broad-chested young man with a tenor voice that corresponds in power and virility with his physique; Katharine Hoffmann, of St. Paul, who was her accompanist last season and will act in the same capacity in Europe; and an Indian protégée of hers from Muskogee, Okla., a twenty-three-year-old girl of the Cherokee tribe, who developed a high dramatic soprano voice while at a convent in Fort Smith, Ark. She is the wife of a white man named Horace B. McDaniel. She also will go to Scheidemantel in Dresden to prepare for the opera stage and her development will be carefully watched by her patroness. With Mr. Rapp the party sailing on Tuesday will number seven members.

Mme. Schumann-Heink entertains great

hopes for Mr. Schencke's future and will introduce him at her first recital in Hamburg, on October 23, when he will sing the "Preisleid" from "Die Meistersinger," and Rossini's "Cujus Animam." It was through the contralto's instrumentality that the St. Cecilia Club of Hamburg chose Converse's "Job" for its concert on November 23, and in this performance, in which she will sing the part of the *Woman*, Mr. Schenke will sing the name part. Mr. Converse has gone over to attend the final rehearsals and the performance, so that, what with an American work, the composer present, the tenor soloist an American, and the principal woman singer an American by conviction and naturalization, the result will be practically an American evening for the Hamburg society.

WELSH MINERS GIVE CONCERT

Singing of Male Chorus a Surprise to a New York Audience

The Mountain Ash Male Voice Choir, a Welsh organization composed of twenty-four miners from the South of Wales coal mines, and three others who make their living by other forms of manual labor, gave a concert in New York at the Welsh Presbyterian Church in East Thirteenth street last Saturday evening. An audience that crowded the building warmly applauded each number on the program, which was sung entirely in Welsh and consisted of songs by native Welsh composers and folk songs.

While it is unlikely that any of the members have ever had individual training in music along other than the most elementary lines, results were obtained in shading, precision of attack and tonal blending that amazed their hearers. The conductor is T. Glyndwr Richards, who is himself a miner.

Paderewski's Tour Curtailed

C. A. Ellis, Paderewski's American manager, wishes to correct the impression that the Polish pianist intends to make an extensive tour when he comes over here after the first of the year. The first idea was that he was to give thirty concerts, including his appearance with the Boston Symphony Orchestra, the Chicago, St. Paul and the Minneapolis Orchestras. This number

will be curtailed to twenty, as European engagements compel him to cut short his stay in America. His chief reason in coming this year, as already announced, is to have his new symphony produced by the Boston Symphony Orchestra.

IRISH CHORAL SOCIETY

Chicago Organization Prepares for Its Visit to Ireland

CHICAGO, Oct. 5.—The Irish Choral Society, whose conductor is Thomas Taylor Drill, is preparing for this season's concerts, and for its trip abroad in June. The society has been giving some concerts at White City and other places, the proceeds of which have gone toward swelling the fund for the trip in contemplation.

The first concert is scheduled for December 8. In the Spring will be given "King Connor," by T. D. Sullivan, with full orchestral accompaniment, and many old Irish part-songs.

The concert trip of the society to the "old country" next Summer is already being widely discussed, and it is planned to give concerts next Summer in leading cities of America, leaving New York for Ireland about June. C. W. B.

Prof. Kogel, of Frankfurt-on-Main, has been invited to conduct fifteen symphony concerts of the Konzertgebouw Orchestra in Amsterdam.

MAINE FESTIVAL OPENS

Series of Concerts in Portland and Bangor Begins This Week

W. R. Chapman, conductor of the Maine Musical Festival, with forty picked musicians from the Philharmonic and the Metropolitan Opera House Orchestras, and a bevy of noted soloists, opened the great festival in Bangor, Me., on Thursday. They will visit Portland on October 12, 13 and 14. The whole State is organized in the interest of these festivals conducted by Mr. Chapman.

This year Ellen Beach Yaw has been engaged as star prima donna. Another soloist will be Mme. Jeanne Jomelli, the dramatic soprano, Herbert L. Waterous, the basso, was scheduled to sing in "Aida," at the opening event of the festival. Cecil Fanning was *Amonasro*, while Earl W. Marshall sang the *King*. Mme. Mihr-Hardy is another singer who will entertain the Maine folk, while Mme. Isabelle Bouton is also in the collection of stars. A chorus of 3,000 voices has been trained for this occasion. It is made up of singers from many parts of the State, each group being under a conductor.

Estella Price Home to Marry

Among the passengers on the *Moltke*, which arrived in New York last Saturday, were Estella K. Prince, the Baltimore mezzo-soprano, her mother and her fiancé, Al-

fred Heilborn, of Dresden. Miss Price, who has been singing in opera in Trier and other cities of Germany for several years, was about to accept the best engagement ever offered her when a dart from Cupid's bow, poised with deadly aim, suddenly interfered to make her bid farewell to the stage. Her marriage with Herr Heilborn will take place at her home in Baltimore at an early date, after which they will sail to take up their residence in Dresden.

ITALIAN OPERA SEASON ENDS

Ivan Abramson's Company Departs After Four Successful Weeks

Ivan Abramson closed his successful season of four weeks of grand opera at popular prices on Saturday evening, October 3, with a performance of "Aida" before a demonstrative audience. There were delegations from all the Italian sections and Mr. Abramson was given a stormy farewell. Mme. Therry sang the title rôle with spirit, Mr. Bari was a good *Rhadames*, Miss Strauss the *Amneris* and Mr. Gravina the *High Priest*. The operas given during the last week were "L'Elisir D'Amore," "La Gioconda," "Il Trovatore," "Barber of Seville," "Fedora," "Cavalleria Rusticana," "I Pagliacci," "Carmen" and the above-mentioned "Aida."

"Mise Brun," a novelty by Pierre Maurice, will have its first performance at the Stuttgart Court Opera this season.



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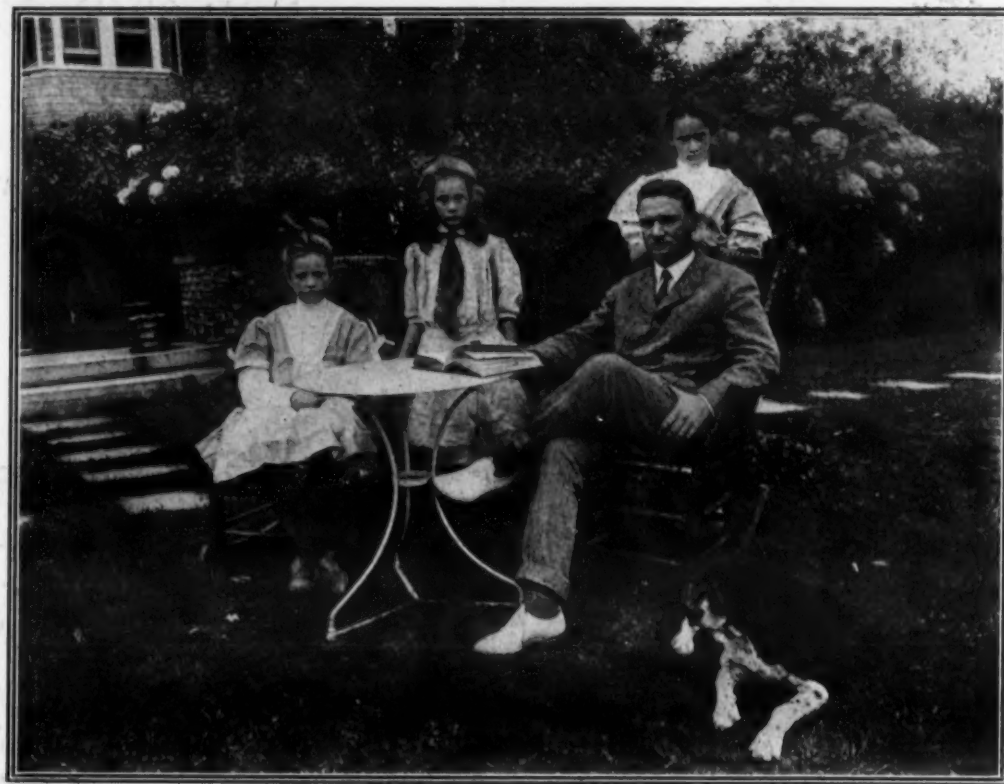
PIANIST AND TEACHER
Chicago, Ill.

THE INTERESTING LIFE AND WORK OF AN AMERICAN COMPOSER

Frederick S. Converse, Whose Opera "The Pipe of Desire" Will Be Included in the Metropolitan List of Novelties, Sails for Europe to Attend the Production of One of His Works in Hamburg—A Product of the Harvard Music School



THE CONVERSE HOME IN WESTWOOD, MASS.



MR. CONVERSE AND HIS THREE CHILDREN

Frederick S. Converse, of whom Boston is justly proud, as eminent as a composer in the musical world, left Boston for Europe on Saturday, October 3, to be gone a year, and in the meantime he hopes to complete the new grand opera on which he is at work and which is based on early life in California.

It is believed this opera, too, will see its *premiere* performance in Boston, as did his first, "The Pipe of Desire," which was produced two years ago and met with a most favorable reception; it will be produced at the Metropolitan Opera House in New York City this season.

In the meantime, one of his works is to be produced at Hamburg this Fall, and Mr. Converse has sailed for Europe in time to be present at the first performance.

Mr. Converse does most of his work at his beautiful home in Westwood, Mass., but also does some work during the Summer at his New Hampshire Summer home. His study looks more like the "den" of a student than that of a widely-known composer. It has a plain flat-topped desk, with a high table like that of a bookkeeper, at which he stands. Opening from this, however, is his music room, filled with treasures of a literary and musical nature, and rare furniture. He is a most genial man to meet. Modest and unassuming, he has none of the mannerisms of a musical genius, no affectations of any sort. He might be a business man with plenty of leisure to one who met him casually. He has three charming children.

Mr. Converse is a product of the Harvard Music School, from which he graduated in 1893 with the highest honors, and of the Royal School of Music at Munich, where he graduated in 1898 with honors in composition. He was born in Newton, Mass., where he was associated in the public schools with Wallace Goodrich, the musician, and Mr. Paxton, the painter.

His first composition was a sonata for the violin and piano, which was performed in public at his graduation from the Harvard Music School. His second was a symphony in D Minor, which was performed at the time of his graduation in Munich. He was for some years instructor of music at Harvard on his return from Europe.

The early works of Mr. Converse were orthodox, in form and spirit, but in his later work, "The Festival of Pan," he showed a decided leaning toward the modern romantic school and the works that followed rank him fairly among the ultra-moderns. His orchestral romances and fantasies are excellent examples of program music in the better sense. He is not a slave of his program; he is not enamored of interlinear musical translations of the text. A poem suggests music to him. The music is his emotional expression of the poem as it appeals to him.

In his "The Pipe of Desire," the musical treatment is essentially lyric. Especial care was taken to make effective vocal music which should not be subordinate to the orchestra, yet the score is not lacking in variety and color, owing to the many opportunities offered by the text for prominent orchestral effects. In speaking of this



MR. CONVERSE AT WORK

opera Mr. Converse says that he does not agree with the idea that English is an awkward and unsingable language, neither does his colleague, George Edward Barton, who wrote the text. He believes that properly constructed opera texts, especially if originally made in English, can be as euphonious, as dignified and as singable as in most other languages.

Then, too, the many details, the fine shades of meaning, all become clear to the general hearer, and the interest in the dramatic element of the opera, no longer clouded by a hazy understanding of the story gleaned from a hasty reading of some poor translation, assumes its true proportion to the whole.

"Opera must be an exotic thing," he says, "until it is presented in good English, which

all who hear may understand. It is a composite art-form, for the full understanding and appreciation of which all the elements should be equally effective."

"The Pipe of Desire" has certain characteristic musical motives which are used throughout, although very freely, and among these the insidious tune of "The Pipe," the light-hearted, self-confident song of *Iolan*, the warning, foreboding phrase of the *Old One*, the joyous Spring motive of the elves, and the tender love-theme of *Naoia* are perhaps the most striking. They are developed in a multitude of ways and in conjunction with the dramatic recitative, the free lyric and choral periods, from the musical material of the work. The orchestration is modern in character and treatment.

Of this opera Olin Downes says: "It is true that this is not by any means the first opera ever to have been written by an American. But happily Mr. Converse did not feel the stick of the national porous plaster to such an extent as to be obliged to compose a setting either of the Battle of Bunker Hill or the Declaration of Independence. The national part of the question came where it should—that composer and librettist were sons of the soil."

The London *Daily Graphic*, speaking of a performance at Queen's Hall of his "Festival of Pan," said: "Rarely has a modern composer made his bow to London with a more expert and accomplished work. Mr. Converse is evidently a musician from whom modern art has no secret. The influence of Wagner and Berlioz, particularly the latter, is strong upon him, but his ideas are often good and he develops them in a masterly fashion, while his treatment of the orchestra is superb."

The list of his productions is a long one. Among the more notable ones are "Youth," a concert overture; Festival March for orchestra; "The Festival of Pan," first produced by the Boston Symphony Orchestra in 1900; "Endymion's Narrative," for orchestra, first produced by the Boston Symphony Orchestra in 1903; two poems, "Night" and "Day," suggested by verses of Walt Whitman, first performed by the Boston Symphony Orchestra in 1905; "La Belle Dame Sans Merci," with the text from Keats's ballad, for baritone and orchestra, first publicly sung by David Bispham at a concert of the Boston Symphony Orchestra in Providence, 1906; "Euphrosyne," a concert overture for orchestra, performed first by the Boston Symphony Orchestra, 1903; "The Mystic Trumpeter," orchestral fantasia, after the poem by Walt Whitman, first performed by the Philadelphia Orchestra, 1905; "The Pipe of Desire," one-act opera; overture entr'acts and incidental music to "Jeanne d'Arc," produced at Philadelphia in 1906; and "Job," a dramatic poem for solo voices, chorus and orchestra, composed for the fiftieth annual music festival of the Worcester County Musical Association in 1907.

Mr. Converse is not given to talking much about his work. He prefers to work and let others talk about it. As to what his ultimate ambition is none but he can say, and this is something he keeps to himself. But in reviewing his career, two things are at once apparent. The first, his high idealism and the second, the earnest patience and self-denial he has practiced, developing his creative powers. He has been content to tread slowly and surely each step of the path upward, each day gaining in strength and workmanship and free mastery of his subject matter. Hardly less remarkable has been his ability of self-criticism. He is almost as much of a literary enthusiast as a musician. He has been a close student of all schools, yet these influences have availed little if any to swerve him from his course. He has doubtless been more aware of his own lacks than his severest critic.

Back of these things, moreover, unshattered by disillusionizing contact with life,

[Continued on page 55]



Maria Labia as "Carmen"

OSCAR HAMMERSTEIN'S STARS
FOR THE COMING SEASON
OF GRAND OPERA
 AT THE
MANHATTAN OPERA HOUSE



Mary Garden as "Mélisande"

—Copyright by E. F. Foley, N. Y., 1908.
Giovanni Zenatello as "Edgardo"—Copyright by E. F. Foley, N. Y., 1908.
Luisa Tetrazzini as "Marguerite"

Nellie Melba as "Selika"



Maurice Renaud as "Don Juan"

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 Zeppilli, Severina, Helene Koelling, and
 (Special Engagement) Mme. Campanini-Tetrazzini

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BARITONES
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 Giovanni Polese, Armand Crabbé

BASSOS
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Balcony (Other rows).....	2.00
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Family Circle (First 3 rows).....	1.50
Family Circle (Other rows).....	1.00

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ATTRACTIVE SCHEDULE ARRANGED FOR THE MANHATTAN'S THIRD SEASON

New Roles for Melba, Tetrzzini and Favorite Men Stars—Mary Garden to Dance Both as "Salome" and the "Juggler."

On November 9 the Manhattan Opera House will open its doors for its third season, a season that promises to be as far in advance of last season as regards stellar brilliancy, uniform strength of personnel and completeness of repertoire as last year surpassed the inaugural season. Oscar Hammerstein has set a new pace in grand opera warfare in this country and his "novelty-studded" schedule of last Winter has taught the public to expect another array of surprising features to keep interest at high tension during the 1908-9 music year.

The six new productions of last season, "Pelléas et Mélisande," "Louise," "Thais," "Siberia," "Andrea Chenier" and "Les Contes d'Hoffmann," all, with the exception of the last two, absolute novelties, will be retained in the new repertoire, and to these will be added, as novelties, "La Princesse d'Auberge," by Jan Blockx; "Le Jongleur



Photo by Mishkin.

DALMORES AS "DON JUAN"

de Notre Dame" and "Grisélidis," by Massenet, and the Spanish "Dolores," by Breton, who, like the Belgian Blockx, is as yet unknown here, besides Richard Strauss's "Salomé," which escaped the original bloom of novelty only by the narrow margin of that one memorable production at the Metropolitan, in February, 1907, after which the directors applied the extinguishing cap.

Other productions new to the Manhattan will be Massenet's "Manon," Saint-Saëns's "Samson et Dalila," and Bizet's "Les Pêcheurs de Perles," in French, and Puccini's "Tosca" and "Madama Butterfly"; Verdi's "Otello" and "Falstaff," Meyerbeer's "Star of the North," Donizetti's "Daughter of the Regiment" and "Linda di Chamounix," on the Italian list.

Puccini's "La Bohème," Rossini's "Barber of Seville," Bellini's "La Sonnambula" and Meyerbeer's "Les Huguenots," which was not sung last year out of deference to Zenatello's superstition regarding the number "thirteen" in the cast, will be revived, while Verdi's "Aida," "Rigoletto," "La Traviata," "Il Trovatore," "A Masked Ball" and "Ernani," Donizetti's "Lucia di Lammermoor," the Riccis' "Crispino e la Comare," Gounod's "Faust," Bizet's "Carmen," and those boon companions, Mascagni's "Cavalleria Rusticana" and Leoncavallo's "I Pagliacci" will also be heard again more or less frequently throughout the season.

On the opening night Mr. Hammerstein will introduce Maria Labia, the new Italian dramatic soprano, in the name part of "Tosca," with Giovanni Zenatello as Mario



OSCAR HAMMERSTEIN AND HIS MANHATTAN OPERA HOUSE

Cavaradossi and Maurice Renaud in one of his favorite rôles, *Scarpia*. On the second night of the season, Wednesday, November 9, Charles Dalmorès will sing *Samson* in "Samson et Dalila" for the first time in New York, to the *Dalila* of Jeanne Gerville-Réache. Mary Garden will probably make her rentrée on Friday in "Thais," with Renaud as *Athanaël*, while on Saturday evening, which this year has been added to the regular-price subscription nights, "La Sonnambula," with Luisa Tetrzzini in the leading rôle, will introduce the principal new tenor, Giuseppe Taccani, who had accepted an engagement at La Scala this year when Mr. Hammerstein's offer caused him to change his mind.

Following in close succession "Salomé," which will be sung in French, "Le Jongleur de Notre Dame," "La Princesse d'Auberge" and "Grisélidis" will be presented. As *Salomé* Miss Garden, as already announced, will herself perform the Dance of the Seven Veils, instead of employing a substitute dancer, as is usually done. Dalmorès will be *Herod*, Hector Dufranne, *Johannes*, and Mlle. Gerville-Réache, *Herodias*. Miss Garden will also have the name part in "Le Jongleur de Notre Dame," which was originally written for a tenor. The three monks will be Renaud, as the painter-monk; Charles Gilibert, as *Boniface*, the cook, and Dufranne, as the *Prior*. Miss Garden will also add *Marguerite* in "Faust" to her rôles this season. Mme. Labia is to create the title rôles of "The Tavern Princess" and "Grisélidis." Much is expected also of her *Carmen*.

Nellie Melba will sail from England early in December and make her reappearance about the middle of the month as *Desdemona*, to Zenatello's *Otello* and the *Jago* of either Mario Sammarco or Renaud. She

will also sing *Mimi* in "La Bohème" and her familiar Italian rôles.

Tetrzzini, besides singing her last year's repertoire, will appear in "The Barber of Seville," "The Daughter of the Regiment," "La Sonnambula," "The Pearl Fishers," "The Star of the North" and "Les Huguenots." Eva Tetrzzini-Campanini will again be heard in "Andrea Chenier" and possibly "Les Huguenots."

Conspicuous among the new singers in this year's company are Mariska Aldrich, a new American contralto, who combines rare beauty of appearance with an exceptional voice and temperament; Mme. Doria, a French mezzo-soprano; Taccani, Parola and Colombini, Italian tenors; Polese, Italian baritone, and Vieuille, the noted French basso of the Opéra Comique, Paris. With the acquisition of M. Vieuille Mr. Hammerstein will have the entire original cast that created "Pelléas et Mélisande" at the Opéra Comique.

As the Manhattan and the Philadelphia Opera Houses will each have a chorus of 150 voices, Mr. Hammerstein will have a choral corps of 300 at his command for special occasions in both cities. This will be employed in "Samson et Dalila," and also in "Carmen," with which the Quaker City's temple of opera will be formally opened on Tuesday, November 17, Labia singing *Carmen*, Dalmorès, *Don José*; Renaud, *Escamillo* and Gilibert, the basso buffo smuggler. All the sopranos and altos for the choruses have been engaged in this country. One hundred tenors and basses engaged in Italy to complete the male section sailed from Genoa on Tuesday, as did also forty members of the ballet.

A novel feature this year will be the introduction of "opera pantomimes" by a French composer and librettist, Albert Chantrier and Georges Wague. For "La

Repertoire to Excel in Variety and Comprehensiveness that of Last Season—Labia's Debut on Opening Night.

Chair," "L'Hallali" and "L'Age d'Or" Odette Valery, a noted *danseuse*, now appearing at the Coliseum, London, and three associates have been engaged. These "pantomimes" will be put on with the shorter operas, thus filling the mission as-



MARISKA ALDRICH

signed to long ballets in European opera houses.

At present both Melba and Tetrzzini are making concert tours in England; Garden and Renaud are singing at the Paris Opéra; Labia is filling an Autumn engagement of fifteen appearances at the Berlin Komische Oper, where during the past two years she has established herself as a prime favorite with the Berlin public, and has drawn the largest salary paid to an opera singer in that city; Dalmorès is filling a special engagement at the Vienna Court Opera, following his participation as *Lohengrin* in the Bayreuth Festival; Signor Campanini is resting at his home in Italy; the petite Miss



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JEANNE GERVILLE-REACHE

Trentini is enjoying Paris; Sammarco is singing in Italy; Gerville-Réache is coaching in Paris, while most of the other members of the company are singing or at their homes in Italy or France.

Antoinette Dolores, better known as Trebelli, has been singing in Scotland lately.

"Off nights" are mere subterfuges for off training," says Giuseppe Campanini.

A new opera entitled "Nora," by Luporini, has just appeared in Italy.



CLEOFONTE CAMPANINI

Conductor-in-Chief of the Manhattan

VOICES

The air was hot and reeking with stale tobacco smoke, through which even the electric lights glimmered dull. It was Amateur Night in a large vaudeville house in the Harlem district.

The audience consisted of the middle class, with a sprinkling of would-be "sports," and even society people, in the boxes. There were women with children, and men with their sweethearts and wives—and other men's wives.

I had been induced to go by a friend of mine, who said that I would see something new in the way of entertainment. He told me the performance of the people on the stage would not be half so interesting as the performance by the audience.

I had sat through a miserable concoction of farce-comedy, bad music, emphasized by the display of a large amount of doubtful anatomy on the part of a number of girls, some of whom were of very mature age. I had smoked cigar after cigar in self-defense, and between being bored and almost asphyxiated, I had gotten to a point where I regretted my good-natured assent to my friend's proposal to see the show.

When the professionals had made their final appearance the "amateurs" started in, and with them the audience.

The manager came forward and stated the terms of the contest. People would appear who had asked permission to display their abilities as singers, acrobats, etc. The management, in its generosity, had offered prizes amounting to some \$50, which were to be voted for by the audience to those whom they considered most deserving.

Thereupon, he introduced a tall, thin, anemic-looking girl, ill-dressed, who came forward and with much difficulty on the part of the orchestra to aid her, started in to sing, in a voice that showed she had not had a decent meal in a year, "Way Down Upon the Suwannee River!"

The first verse was not concluded before the intelligent audience in the parquet began to groan and moan, and throw pennies at her. Down from the flies came an enormous sign:

"Go back home to your mother!"

The audience began to cry, "Get the hook!" "Get the hook!"

On this, a great hook shot out from the side of the stage and the poor wretch was seized and violently pulled off, to the great gratification of the audience, whose appetite had just been whetted for blood like the crowd in the arena of ancient Rome.

She was followed by a man whose very appearance excited merriment. Was he attempting to grow a beard, or hadn't he had a shave for a long time? In his hand he nervously carried a dilapidated straw hat (it was the latter part of September); his clothes were frayed, his eyes bleary. In supulchral tones he started a ditty, the refrain of which was "Be-ware! Be-ware!"

If he had himself "beware" of the lager and whiskey, the ghosts of which haunted the very notes he sang, he might have perhaps possessed a decent voice, though utterly uncultivated. Still, as he touched, with facial contortions which were something horrible to see, a very low note, he got a certain amount of applause, and there seemed a disposition on the part of the audience to divide itself into two camps, one of which was determined to get him off the stage, the other equally determined to keep him on.

Next there tumbled upon the stage three fat young Italians, one of them a hunchback. They warily, wearily and clumsily went through a number of the ordinary feats performed by such people.

After the acrobats a sweet-faced girl in a dainty, simple dress, appeared. She looked anxiously and timorously at the audience, and seemed about to burst into tears at the rude, rough and ready remarks hurled at her. She undertook, poor thing, to sing a well known operatic aria, and being badly accompanied made a mess of it; but her plaintive appearance won at least some of the more tender-hearted, and she was finally assisted off before she had completely broken down.

"Typical," thought I, "of the many who, because they have a little feeling for music, and perhaps a few tones in the voice, think they can be operatic singers—by the grace of God and a few weeks at some cheap conservatory!"

Finally, disgusted with the thing, I arose and to get a breath of fresh air went downstairs and past the old ticket-taker, with his hair carefully plastered over his face. He handed me a return check with an impassive face.

As I lit a cigarette, there strode up the passage way from the street a typical street Arab, with a bunch of papers under his arm. His dirty little cap was on the back of his head. Under his shock of hair shone

two bright eyes, which lit up his pale, drawn cheeks. He had on a dirty shirt and a pair of indescribable knickerbockers, patched at the knees and held up by one suspender. His shoes were in conformity with the rest of his costume.

Before he could get by, the ticket-taker waved him off and told him to get out.

"Nuh!" said the boy. "Dis is amachure night, and I've got a deal on wid de manager fer to sing!"

"Oh, get out," said the ticket-taker. "I tell yer, I've got a date wid de manager!" The boy's persistence won his way, and the ticket-taker showed him where he could get on the stage, through a rear door.

Something in the boy's attitude impressed me, so I went back to the box and presently, sure enough, the manager appeared on the stage leading the boy by the hand, saying that there was a law against the ap-



"Harrigan! Dat's Me!"

pearance of boys under a certain age, but that this boy claimed he was over sixteen. He didn't look twelve.

The boy winked one eye at the audience, to start with, who began to hoot at him. On that, the imp coolly lit a cigarette and began to puff it.

The manager said that the boy claimed exemption, also, on the ground that he belonged to the Trades Union of Newspapermen. At this the little chap pointed proudly to a badge on his cap.

"Say, fellers," said the boy, "strike up 'Harrigan, Dat's Me!'" And with that he began to sing the song popular in the vaudeville houses, with the children of the street and the people who go to Coney Island for their pleasure, and sang and gesticulated as he sang.

And he sang so well and gesticulated so cleverly, and showed such grit and spirit, that finally, when having finished each verse, he went into a breakdown which included the most wonderful somersaults—and "Katherine wheels," as they are called, I believe—that the audience cheered him again and again, and threw coins at him. Indeed, a couple of enthusiasts, who had evidently dined well—and let us hope, wisely—threw dollar bills at him.

He was encored and cheered, and then the manager, seeing the trend of the popular fancy, came on the stage and marched around and around with him in triumph.

Presently, when quiet was restored, the boy came forward and with an ill-concealed sneer at the audience, said:

"I kin do better'n 'at, but I ain't had no supper!"

And with that he turned on his heel, picked up the coins which were all over the stage, and walked off with a kick and a flourish.

As I came out into the street, while the uproar was still going on, and the audience were baiting a poor tenor who had neither voice nor ability, I thought:

"How much there is shown in the human voice, and especially in the human singing voice. I would almost undertake to tell a person's character whom I could not see, if I could hear that person sing. You can hear the drink in some voices, and alas, in many you can hear not only the starvation, but the generations of want and misery that have preceded.

"And you can hear the luscious tones, too, that come from good food and care, and above all, from climate. And in the character of the singing, you can discern the character of the person, and tell whether they are kindly and painstaking, as well as ambitious; or tell whether they are vain and empty-headed, supercilious and mean."

And I did not think my evening lost, because of that newsboy—his grit, his determination; the wonderful worldly wisdom

that shone out of that poor, pallid, poverty-stricken face; the contempt with which he viewed the crowd that had started in to jeer him; his undisguised triumph when he had won out—as he had no doubt told his cronies in the street that he would!

And if he did sing only a vulgar, popular song, there was another song that he sang, unconsciously, at the same time—the song of triumph for the new conditions, the new hope there is in this country, if one have the determination, even for the meanest and poorest!

John F. Freund

IRELAND HONORS TENOR

Joseph O'Meara Fêtes on Native Heath Before Leaving for America

LONDON, Oct. 5.—Joseph O'Meara, the Irish tenor, who sails next Saturday on the *Philadelphia* to tour America in "Peggy Machree," has been receiving a "send-off" in his native country of an extraordinary nature.

On Tuesday last he was given an official dinner by the Lord Mayor of Dublin, a function at which more than two hundred guests, including several prominent members of Parliament, and all the officers of the city government, were present. His farewell concert at the Gaiety Theater, Dublin, was so thronged Wednesday afternoon that the police were obliged to interfere and forbid the further sale of tickets.

The tenor's visit to Limerick, however, brought the climax of his trip. A procession headed by the Mayor and several bands met him at the station and escorted him through the town, and the next afternoon the freedom of the city was officially conferred upon him.

SETBACK FOR NEW ORCHESTRA

Alexander Lambert Resigns from Mrs. George Sheldon's Committee

Mrs. George Sheldon, whose plan to organize a new symphony orchestra with Gustav Mahler as director has already been described in *MUSICAL AMERICA*, has encountered a setback in the action of Alexander Lambert, the pianist, who has resigned from the committee which had the matter in charge.

Mrs. Sheldon has written to Richard Arnold, of the Philharmonic Society, to say that she had no share in starting the report that the Philharmonic Society was to be used as the basis of the permanent orchestra. It is believed that Mr. Mahler will not return to America after the present season, as he is said to be negotiating for the directorship of the Royal Opera in Berlin for a period of five years.

Chicago Teachers' Agency

CHICAGO, Oct. 5.—Chicago has the distinction of numbering among its musical enterprises a teachers' agency that devotes its entire energies to the placing of music teachers. This agency has been operating quietly, but effectively, for several years under the name of "The Music Teachers' Exchange," now incorporated, and recently moved into more commodious quarters in Steinway Hall. The agency has lately extended its sphere to include also the placing of supervisors of music in the public schools in this country and Canada.

C. W. B.

Alfred Hertz Arrives

Alfred Hertz, one of the conductors of the Metropolitan Opera House, returned to New York on Tuesday on the *Kaiser Wilhelm II*. He will begin rehearsing Monday. Mr. Hertz was accompanied by Francesco Spetrino, who will conduct the Italian operas at the Metropolitan. Signora Spetrino is with her husband, who is making his first visit to the United States.

Savage After New Operas

Henry W. Savage sailed from New York on Monday, with a view to buying the American rights of d'Alzano's opera, "The Resurrection of Tolstoi," which has been running in Italy for two seasons. He will also hear the composer's new opera, "The Prince Zilah."

At National Park Seminary, near Washington, D. C., the musical department this year will be under the direction of Henry G. Hanchett. John Porter Lawrence and Frieda Frommel will conduct the piano classes and Anton Kasper has the violin classes and directs the orchestra. The vocal department is under the direction of

Mrs. Kaspar and Miss Bruckner, who succeeds Mr. Wiley. Miss Bruckner was formerly connected with the Belmont School, Tennessee, and the Hollins Institute in West Virginia.

Fall Styles in Comic Opera

In the theater managerial lack of originality sometimes bears good fruit. Our Fall crop of comic opera is beginning to show the results of this trait. The star system, as we call it, had made the local brand of operetta a poor thing, though altogether our own. * * * Release came from Vienna, which was not the place that might have been expected to supply it. To the decline of the operetta of that honored school the necessity of tolerating the decadent specimens of that kind of entertainment had been attributed. But the Theater an der Wein took a fresh lease of life and sent out to the world the best work it had heard in years. * * * Vienna set the example, and the managerial instinct for imitating success did the rest. It looks as if the combination of these two lucky elements had restored again to the stage the sort of operetta that made that form of entertainment an art, a minor one to be sure, but none the less an art.—*New York Sun*.

Elgar a Youthful Prodigy

Like so many of the world's greatest composers, Sir Edward Elgar was a "youthful prodigy" of exceptional gifts, as was proved by the recent performance of a suite composed by him at the immature age of twelve. But even Sir Edward was probably not so precocious as one of his English predecessors, Samuel Wesley, who in his eighth year heard a regimental band play a march which he had composed for it.

At eleven, Franz Schubert had already placed several songs, string quartets and piano pieces to his credit. Handel's first attempts at composition were made at eight, and Vieuxtemps, who began to scrape the strings of a tiny fiddle at two, is said to have been even more precocious.

Sir Charles Halle was only four years old when he played in public a sonata expressly composed for him; List was a public performer at nine; Chopin and Rubinstein at eight; Lady Halle and Joachim at seven, and at seven Mozart composed a piece of music almost too difficult for his father to play.

Miss Ormond at Next Klein Concert

Lilla Ormond has been engaged to sing Sunday at the next Hermann Klein concert in the New German Theater, New York, in place of Mme. Florence Mulford, who is ill. The other soloists will be Heinrich Meyn, the baritone, Marguerite de Forest Anderson, flutist, Nathan Fryer, pianist, and the Hahn String Quartet of Philadelphia.

Fritzi Scheff Scores in Chicago

CHICAGO, Oct. 5.—About twelve hundred admirers applauded Fritzi Scheff in the new Henry Blossom-Victor Herbert comic opera "The Prima Donna" at its opening to-night. Miss Scheff's rôle is well suited to her, vocally and dramatically.

WORCESTER FESTIVAL

[Continued from page 1]

the soloists. The orchestra played Brahms's Variations on a Theme by Haydn and Loeffler's Symphonic Poem "La Villanelle du Diable." Miss Cottlow chose for her number the MacDowell Concerto for Piano-forte and Orchestra, No. 2, in D. Minor, op. 23, which was also played for the first time in Worcester. There was more than the ordinary interest in this concerto, which Miss Cottlow presented in a superb manner. She played with a delicacy of touch in the pianissimo passages that is so often lacking in a soloist who is capable of such astonishing strength and virility, in other parts of the work.

Miss Ormond chose for her selection Cognard's "Plainte d'Ariane." She won enthusiastic applause, fully as much for her pretty appearance as for her voice, which might be described by the same adjective. The program closed with the Tchaikowsky overture, Fantasia to "Romeo and Juliet."

The last concert of the week was of a miscellaneous nature, and gave the large audience a chance to hear a number of the soloists. The orchestral numbers were Thomas's Overture to "Mignon," Charpentier's Suite, "Impressions of Italy," including the serenade, "At the Fountain," and "On Muleback." Mr. de Gogorza, Mme. Homer, Mr. Hamlin, Mme. Jomelli and Miss Ormond were the vocalists.

M. E. E.

Maxmilian DICK

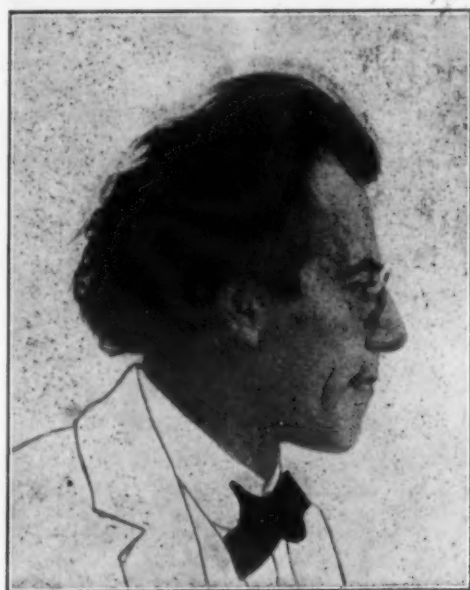
SOLO VIOLINIST and TEACHER
Bush Temple Conservatory, CHICAGO

REORGANIZED COMPANY FOR THE NEW REGIME AT THE METROPOLITAN

Prospects Bright for First Season of the Joint Administration of Giulio Gatti-Casazza and Andreas Dippel

The opening volley of the Manhattan will be met by the Metropolitan Opera House a week later, on November 16, when "Aida" will inaugurate the first season of the joint administration of Giulio Gatti-Casazza and Andreas Dippel. This auspicious occasion will have the additional interest of marking the American débuts of Arturo Toscanini, the new Italian conductor from La Scala, Emmy Destinn, the Bohemian dramatic soprano from the Berlin Royal Opera, and Pasquale Amato, the new baritone who will replace Straccioni. Two well-tried favorites, Louise Homer and Enrico Caruso, will be, respectively, the *Amneris* and *Radames*.

Erik Schmedes, the new Wagnerian tenor, who has secured a two months'



GUSTAV MAHLER

German Conductor at the Metropolitan.

leave of absence from the Vienna Court Opera, will make his début on Wednesday, the second night of the season, when "Die Walküre" will be sung, with Olive Fremstad as *Sieglinde* and Johanna Gadski as *Brünnhilde*. On Thursday Geraldine Farrar and Caruso will appear in "Madame Butterfly." Miss Farrar will share the privilege of singing *Cio-Cio-San* with Fräulein Destinn at the Metropolitan this year. On Friday Marcella Sembrich will reappear in "La



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ENRICO CARUSO

Traviata," and on Saturday afternoon "Tosca" will again bring forward Emma Eames, Caruso and Antonio Scotti in familiar rôles.

One of the principal announcements concerns the serious attention that will be given to adequate performances of opera in English. For this purpose Goldmark's "Cricket on the Hearth," Converse's "Pipe of Desire" and Humperdinck's "Children of the King" have been secured for production towards the end of the season. In the Converse opera Mme. Homer and Riccardo Martin will have the principal rôles. "The

Children of the King" is not yet completed, but Humperdinck expects to have it ready for production before the close of the season. This will be the first time a German opera will have had its *première* in this country. The leading parts will be created by Miss Farrar and Carl Jörs, a new tenor from the Berlin Royal Opera, who will come over in January on a leave of absence for the rest of the season.

The first novelty to be given will be Eugen d'Albert's "Tiefland," which will be produced on the opening night of the second week under Alfred Hertz's direction. The cast will include Destinn, Schmedes, Fritz Feinhals, the new Munich baritone; Otto Goritz, Isabelle L'Huillier, a soprano who comes from the Berlin Komische Oper, and Lenora Sparkes, the new English soprano. Another early novelty will be the French opera, Raoul Laparra's "La Habanera," in which Maria Gay, the Spanish mezzo-soprano, noted principally for her *Carmen*, and Jean Noté, the new French baritone from the Paris Opéra, will be heard. The remaining novelties promised are Dvorak's "Die verkaufte Braut," with Destinn in the name part; Catalani's "La Wally," Puccini's early work, "Le Villi," and Tchaikovsky's "Pique-Dame." The revivals include Massenet's "Manon," with Farrar; Verdi's "Falstaff," and Mozart's "Le Nozze di Figaro," with Gadski, Sembrich and Farrar in the principal female rôles. A new production will be made of "Carmen," with Maria Gay as *Carmen*, Caruso as *Don José* and Giuseppe



EMMY DESTINN ("Carmen")

Campanari as *Escamillo*, while Farrar will sing *Michaëla* for the first time.

"Parsifal" will be restored to the repertoire for three performances on holidays, with Aloys Burgstaller, Fremstad and Goritz in their old rôles of *Parsifal*, *Kundry* and *Klingsor*, respectively. Thus, all of Wagner's works since "Rienzi" will be heard through the season.

While subscription performances will again be given on Monday, Wednesday, Thursday and Friday evenings and Saturday afternoons throughout the twenty weeks' season, the popular-price Saturday evening performances will be cut down to twelve. During the period extending from the end of February until April there will be given a series of special performances. On Tuesday and Saturday evenings of the works of Mozart, Beethoven and Wagner, principally under Gustav Mahler's direction.

In addition to the new-comers already mentioned, the new names include Matja von Niessen-Stone, the German mezzo-contralto, well known here on the concert stage; Bernice James de Pasquali, the New York coloratura soprano, who will alternate with Sembrich; Marianne Flahaut, the French contralto from the Paris

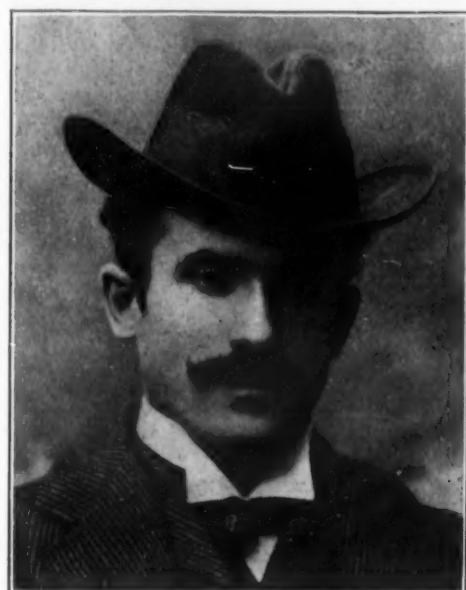
Opéra, who will sing in the Wagner operas; Frances Alda, an Australian lyric soprano, who sang last season at La Scala; Ester Adaberto, Italian dramatic soprano; Felicie Kaschowska, a Polish lyric soprano for German rôles; Rinaldo Grassi, an Italian tenor from La Scala; Walter Soomer, Ger-

Destinn to Create Leading Female Role in "Tiefland" a Week After Her Debut—German Wing Strengthened

man baritone, from Leipsic; Adamo Didur, the Polish basso who sang a few times at the Manhattan last season; Allen C. Hinckley, the American basso, who has attained a foremost position on the German stage as a Wagner interpreter, and Herbert Witherspoon, the well-known concert basso-cantante.

Among the singers re-engaged from last year are Eames, Farrar, Rita Forna, Fremstad, Gadski, Mattfeld, Berta Morena, Marie Rappold, Sembrich, Homer, Alessandro Bonci, Carl Burrian, Caruso, Martin, Albert Reiss, Giuseppe Tecchi, Bégué, Campanari, Goritz, Adolf Mühlmann, Scotti, Robert Blass, Herbert Waterous.

The staff of conductors consists of Mahler, Toscanini, Hertz and Francesco Spertino. Toscanini will assume entire charge



ARTURO TOSCANINI

Metropolitan's New Italian Conductor

of the Italian and French productions and will also conduct "Tristan und Isolde" and possibly one or two other Wagner operas. Among the five assistant conductors will be Edward Falck, a young American, who has spent a great deal of his time in Europe.

Fifty-five musicians have been added to the instrumental corps, making an entire orchestra of 130 players; while this year there will be two separate choruses, one for the Italian and French operas, the other



MARIA GAY

for the German and English works. Gina Torriani, from the Teatro San Carlo, Naples, will be the new *première danseuse*.

Gadski on Her Way to America

Johanna Gadski, after making a few "guest" appearances at the Berlin Royal Opera, as the *Countess* in "Le Nozze di Figaro" and *Aida*, sailed for New York on Tuesday, and will make her first appearance this season at her recital in Carnegie Hall on October 18. Before beginning her tour of the West she will make a few special appearances at the Metropolitan, where her regular engagement, however, will not begin until February.

NEW YORK TO HAVE A FULL LIST OF CONCERTS THIS WINTER

Orchestral and Choral Societies Set Forth Their Schedules—Many Program Novelties Promised—Symphony Society Announces Changes in Its Arrangements—Interesting Work of the People's Symphony Concerts—Hermann Klein's New Series—Quartets and Trios to Be Active in Presentation of Chamber Music

Just as the opera season in New York is to surpass any that has preceded it, so is the concert outlook more broadly embracing of the many phases of that sort of entertainment than the city—or, in fact, the country, has heretofore known. Musical organizations, large and small, have prepared more ambitious programs, have engaged more important assisting artists, and have altogether, in all ways, prepared to endeavor to outdo whatever they have attained before.



WALTER DAMROSCH

Director of the New York Symphony Orchestra

The orchestra of the Symphony Society of New York, Walter Damrosch, conductor, maintained by a specially contributed subscription fund, is the only New York organization which meets daily during at least nine months of the year under its conductor for the cultivation of symphonic music. All the principal players are under yearly contract and give their services exclusively to the Symphony Society. The society four years ago gave a comparatively small number of concerts. Last season the number of performances given in New York and in other cities, including a nine weeks' tour on the Pacific Coast, reached a total of three hundred.

On account of the expressed desire of a majority of subscribers, the evening concerts will during the coming season be given on Tuesday evenings, instead of on Saturday evenings, as heretofore. The dates will be November 10 and 14, December 8, January 5, February 2, March 2, 16 and 30.

Although the total number of Sunday afternoon concerts will probably exceed the twenty of last year, the subscription courses have been arranged for sixteen concerts. The dates are November 1, 8, 15, 22 and 29; December 13 and 27; January 3, 24, 31; February 7, 14, 21 and 28; and March 7 and 14. Gustav Mahler, con-

ductor of the Metropolitan Opera House, by invitation of Mr. Damrosch, will conduct the concerts of November 29 and of December 8 and 13. Mr. Mahler's programs will include his own Symphony No. 2 and symphonies by Mozart, Beethoven and Schumann.

For the sixteen Sunday afternoon and the Tuesday evening concerts the soloists will be Geraldine Farrar, Jeanne Jomelli, soprano; Alwin Schroeder, who will make his first reappearance as a soloist; Lhévinne, Albert Spalding, and the following soloists from the orchestra: David Mannes and Alexander Saslavsky, violinists; George Barrere, flutist, and Leon Leroy, clarinetist. Spalding will make his debut with the orchestra in November.

Among the works conducted by Mr. Damrosch will be the following: Berlioz's Symphony on Shakespeare's "Romeo and Juliet," Brahms's Symphony No. 1, in C Minor, Dvorak's Overture "In der Natur" and Elgar's Symphony No. 1 (first performance in America). All the opera overtures of Mozart and his concertos for flute and clarinet, a group of Italian overtures by Donizetti, Rossini, Bazzini and Spanghetti; Georg Schumann's variations and double fugue on "Ein lustiges Thema,"



ARTHUR CLAASSEN

Director of the Liederkrantz

Richard Strauss's "Don Juan," Raff's "im-Walde," Chadwick's Third Symphony and Loeffler's "La villanelle de Diable."

There will be a repetition of last year's Beethoven cycle to take place on six consecutive Thursday afternoons beginning February 4, 1909. The nine symphonies will again be performed, and several important works not heard last year will also be included. The sixth and last program will consist only of the Ninth Symphony, repeated after an intermission of ten minutes.

A Tschaikowsky cycle performed in chronological order will be begun during the second series of Sunday afternoon concerts, and a Mendelssohn celebration will

be held on Sunday, January 31, and Tuesday, February 2, in honor of the one hundredth anniversary of Mendelssohn's birth, February 3, 1809.

The Mendelssohn centennial concerts will include besides the Scotch and Italian Symphonies the fragment of the unfinished opera "Loreley" for soprano solo, chorus and orchestra. The Symphony "Antar" will be performed in memory of Rimsky-Korsakoff, who was, next to Tschaikowsky, the most prominent of the Russian composers.

The performances of the Philharmonic Society of New York, Wassily Safonoff, conductor, during its sixty-seventh season will comprise eight Friday afternoon concerts and the same number of Saturday evening concerts, to be given at Carnegie Hall. The afternoon concerts will be given on November 13 and 27, December 11, January 8 and 29, February 12 and March 5 and 26, while the Saturday night concerts will be on the days immediately following in respective order.

The soloists so far engaged are Arthur Hartmann, who will make his first appearance in New York; Mme. Corinne Rider-Kelsey, Josef Lhévinne and Mischa Elman.

At the opening concerts of Friday after-



WASSILY SAFONOFF

Director of the Philharmonic Orchestra

noon and Saturday evening, November 13 and 14, at which Mr. Hartmann will be the soloist, the program will consist of the Toccata in F of Bach-Esler, Schumann's "Manfred" Overture, the Concerto for violin No. 3, B Minor, of Saint-Saëns and Richard Strauss's "Thus Spake Zarathustra."

Tschaikowsky's "Symphonie Pathétique" will be rendered during the season at one of the regular subscription concerts.

Andrew Carnegie is president of the Philharmonic, and its vice-president is Richard Arnold, who is virtually the head of its active directorship. Mr. Arnold has been a member of the Philharmonic Society since 1877, and became one of its directors

in 1879. He has been concert-master since 1885, and has been vice-president since 1896.

In 1888 he played the Spohr concerto No. 8 with the orchestra, and in 1892 Beethoven's Violin Concerto.

The Russian Symphony Orchestra, Modest Altschuler, director, will give its usual series of concerts in Carnegie Hall. Its plans are not fully formulated, but will be announced as soon as possible in MUSICAL AMERICA.



FRANZ X. ARENS

Director of the People's Symphony Concerts

The People's Symphony Concerts, Franz Arens, conductor, will not this season be given at Cooper Union, and the new idea is to repeat them elsewhere instead—probably in some of the suburbs of the city. The course will include not only some very interesting compositions not heretofore heard in public, but also, among others, Tschaikowsky's Fifth Symphony, and his "Romeo and Juliet" (Overture Fantaisie), Beethoven's Fourth or Fifth Symphony, Schumann's Piano Concerto in A Minor, op. 54, and for the last concert an entire Wagner program.

At the first concert, to be given on November 6, Kotlarsky will appear, his teacher Herwegh von Ende having consented to having him play Saint-Saëns's Third Violin Concerto.

The chamber concert course of the society at Cooper Union will consist of a chronological survey of violin literature from Bach to the present day, in the same manner as the development of the sonata was taken up last season. The Kneisel Quartet will open this series of concerts on November 13 with, probably, Bach's celebrated Chaconne. During the season the Olive Mead and Flonzaley Quartets will be heard in this cycle.

The Volpe Symphony Orchestra will give

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FRANK DAMROSCH

Director of the Young People's Symphony Concerts, the New York Oratorio Society and the Musical Art Society

a series of three concerts at Carnegie Hall on Thursday evening, November 19, on January 21 and March 25. Arnold Volpe, the conductor, is planning to produce works of most interesting character.

* * *

The Boston Symphony Orchestra, with Max Fiedler of Hamburg as conductor, will give its usual quota of ten concerts in Carnegie Hall this season, five on Thursday evenings and five on Saturday afternoons. The dates of the Thursday evening concerts are November 5, December 3, January 7, February 18 and March 18. The dates of the Saturday matinées are November 7, December 5, January 9, February 20 and March 20. The sale of season tickets will open at Carnegie Hall on Monday, October 12.

* * *

A movement significant of the upward trend of musical appreciation in America was the establishment of the annual series of concerts of old music given by Sam Franko at Mendelssohn Hall. In Mr. Franko's investigations in foreign libraries and among private collections he discovered not only important unknown works by the well-known masters of the classic period, but music of the little-known forerunners of Haydn, Mozart and Beethoven, and thus opened to the enjoyment of his audiences new fields of tonal beauty. After eight years of such work Mr. Franko has, of course, built up a remarkable library.

The interest aroused by the revival of old music has been a stimulus to publishers, so that the output in this branch of new publications has been encouraging from the educational point of view.

During the coming season the newly organized Bach Choral Society, of which Mr. Franko is the conductor, will co-operate at each of the three concerts. It will contribute cantatas by Bach, while the orchestra will repeat some of the more popular of

the works performed during the past eight seasons, as well as the following compositions not previously performed: George Matthias Monn, 1717-1750, sonata; Christian Cannabich, 1731-1798, overture; Johann Christian Fr. Bach, 1732-1795, symphony; Antonio Caldara, 1670-1736, sonata da chiesa; Nicola Porpora, 1686-1745, orchestral trio.

The concerts will take place at Mendelssohn Hall on the following Tuesday eve-



ARNOLD VOLPE

Director of the Volpe Symphony Orchestra

nings: December 22, January 26 and March 2.

* * *

The first concert of the inaugural season of Sunday Popular Concerts at the new Deutsches Theater of New York, under the direction of Hermann Klein, was given on Sunday, October 4, and is reviewed on another page of this issue.

Mr. Klein has made arrangements for the appearance at these concerts of a representative galaxy of the foremost vocalists, pianists, violinists, cellists and other instrumental soloists, as well as string quartets and trios, now before the public.

The series, under the patronage of leaders of the social and musical world of New York, will extend over thirty Sunday afternoons.

The concerts will begin at 3 o'clock, and it is planned to have them end a little before five. Encores will not be accorded in any circumstances.

The first part of each program will be made up of serious compositions and the second part of somewhat lighter type, all the vocal numbers to be sung in English. A special feature from time to time will be a large choral number or song cycle and the choicest of new songs by American and British composers.

* * *

The New York Oratorio Society, Frank Damrosch, conductor, marks its thirty-sixth season by giving five works in Carnegie Hall, the first being "La Vita Nuova," of Wolf-Ferrari, on the evening of Wednesday, December 2. On the afternoon of Saturday, December 26, and on the evening of Tuesday, December 29, Handel's "Mes-

siah" will be sung for the seventy-fifth and seventy-sixth times by the society.

In honor of the centenary of the birth of Mendelssohn his "Elijah" will be given on the evening of Thursday, February 4, while Sir Edward Elgar's "Dream of Gerontius" will follow on the evening of Saturday, March 20. The closing concert will be Bach's "St. Matthew's Passion," on April 8.

Mr. Damrosch's Musical Art Society will



JULIUS LORENZ

Conductor of the Arion Society of New York

give two concerts on Thursday evenings, December 17 and March 11. The works to be given are by Palestrina, di Lassus, Gabrieli, Mozart, Bach, Brahms, Schumann, and old Christmas songs.

There will be six Symphony Concerts for Young People under the same director. These will be given on November 28, December 19, January 30, February 27 and March 13 and 27. There will be musical fairy tales, legends, mythological tales and songs which have inspired composers, some of the numbers to be accompanied by dances; a fairy opera, "Hansel and Gretel," in concert form, and a special Christmas concert, "Children of Bethlehem," by Gabriel Pierné, with a large selected chorus of two hundred school children.

* * *

The New York Arion Society, of which Julius Lorenz is director, will give three concerts this winter, the first on November 15, the second on December 20 and the last during the week preceding Easter. Mr. Lorenz has just returned from a European trip, bringing with him many new compositions, which will be sung by the society. Willy Hess has been selected as soloist for the first concert, and the other artists will be engaged at an early date.

* * *

The season for the German Liederkrantz, of New York, Arthur Claassen director, opens on October 24 with an entertainment with a mixed program for orchestra, soloists and choruses. On November 22 a grand concert will be given and New Year's Eve festivities on December 31.

The sixty-second anniversary of the society will be celebrated on January 9 and



MODEST ALTSCHULER

Director of the Russian Symphony Orchestra

on February 6 a grand concert for the public will be given in Carnegie Hall.

March 20 is opera night, at which Lortzings "Die Opernprobe" will be given. A closing grand concert will come on April 18. Besides the above three chamber music concerts will be held through the season.

* * *

The seventeenth season of the Kneisel Quartet in New York will be marked by its regular half-dozen chamber music concerts, to be given at Mendelssohn Hall on Tuesday evenings, November 17, December 15, January 12, February 9, March 9 and March 23.

Assisting artists, so far as can be announced at this time, will be Katharine Goodson, Ernesto Consolo, Ossip Gabrilowitsch and Cortlandt Palmer.

Works to be performed include three quartets by Beethoven, two by Brahms, a Mendelssohn Octette and works by Debussy, Dvorak, Haydn, Mozart, Schubert, Sinding, Tchaikowsky, Schumann, Eugen d'Albert, Max Reger and Grieg. The work last named to be given is a posthumous quartet of Grieg, left unfinished. The last two movements were completed by Julius Roentgen, and the Kneisels will play the work for the first time.

The personnel of the quartet is Franz Kneisel, first violin; Julius Roentgen, second violin; Louis Svecinski, viola, and Willem Willeke, cello.

* * *

The Kaltenborn Quartet will, as usual, give a series of concerts in New York. The personnel this year will include, besides Franz Kaltenborn, Herman Kühn, second violin; Ernst Bauer, viola, and Mark Skalmier, cello. The Olive Mead, Flonzaley, Maud Powell, Altschuler, Hess-Schroeder, Hugo Heermann, Lekeu, Schubert and other quartets will also be heard in New York on various occasions.

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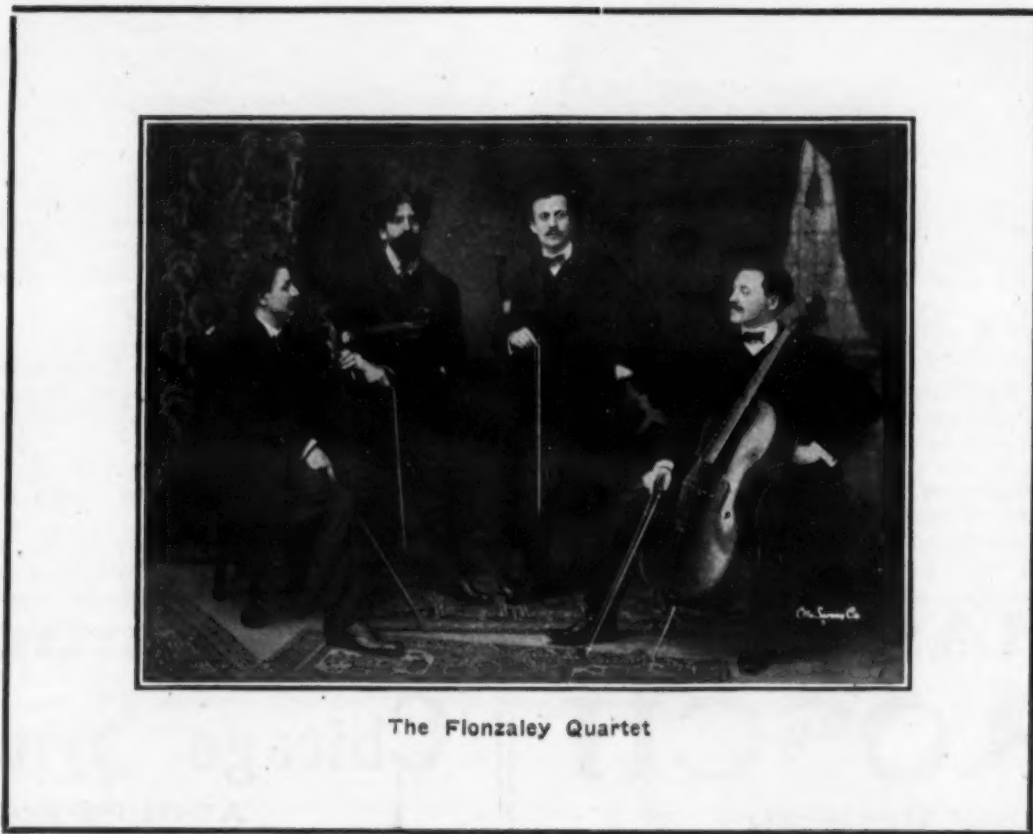
Mr. Francis Rogers, Baritone

Leila Livingston Morse
Mezzo ContraltoMiss Cecelia Winter
Contralto

Ernest Schelling, Pianist



Theodore Spiering, Violinist



The Flonzaley Quartet



Miss Geraldine Morgan, Violinist



Henry Bramsen, 'Cellist



Edwin H. Lemare, Organist



Albert Rosenthal, 'Cellist



Gertrude Lonsdale, Contralto

WHAT NEW YORK MUSICAL MANAGERS SAY ABOUT THE SEASON OF 1908-09

CHARLTON'S PLANS FOR HIS CONCERT ARTISTS

His List of Soloists and Musical Organizations for Season Is Exceedingly Strong

Loudon Charlton has retained in his management a number of his most successful attractions of last year and will have for this season's leading prima donnas Mme. Marcella Sembrich and Mme. Johanna Gadski, both of the Metropolitan Opera House.

Mme. Sembrich, aside from her annual New York and Chicago recitals, will devote only a brief period to concert work, and the few dates available are rapidly being taken. Mme. Gadski's operatic engagements will likewise make unusual demands upon her, but two concert tours are being booked, one prior to the opera season, the other—to extend to the Pacific Coast—in mid-Winter.

There are three pianists on the Charlton list—Ossip Gabrilowitsch, the Russian, whose two American visits are well remembered; Katharine Goodson, the young Englishwoman, who is to return to this country in January, after a tour of Australia, and Ernest Schelling, who has won favor both as pianist and composer.

David Bispham, whose past season has been the most active in his career, will devote the entire season to concert work, following his opening recital in Carnegie Hall last Sunday. Mr. Bispham will also appear in a revival of "Adelaide," a playlet adapted from the German in which he appeared several years ago, playing the part of Beethoven, the pathetic little story's central figure.

George Hamlin, one of America's leading tenors, comes under the Charlton management. In addition to his oratorio and concert work Mr. Hamlin will probably appear in a number of joint recitals with Mr. Bispham.

Theodore Spiering, violinist, who has not been heard in America for several years, will make a two months' tour in the winter under Mr. Charlton's direction; while Gertrude Lonsdale, an English contralto, who is coming to this country in October with the Yorkshire Chorus, will extend her stay to fill a series of individual engagements. Edwin Lemaire, the well-known organist, will begin a tour in January.

Other artists on the Charlton list are: Mary Hissem de Moss, soprano; Francis Rogers, one of the most satisfactory recitalists before the public; Geraldine Morgan, violinist, who will give three New York recitals, in addition to her work en tour; Albert Rosenthal and Henry Bramsen, cellists; Leila Livingston Morse, soprano, and Cecelia Winter, contralto and the Flonzalev Quartet, which returns to America in December for its second season as a purely professional organization.

Mr. Charlton anticipates a season of exceptional activity.

MUSIC LIKE ELECTRICITY, SAYS MANAGER JOHNSTON

In Discussing Prospects for Season He Points Out Rapid Advancement Being Made

R. E. Johnston made the following statement regarding his plans for the season:

"The season looks very good to me, and it will be, if that man from Lincoln, Neb., is finally, and for all time, subdued! You will remember, though, that I told you last season, when you interviewed me, that many seasons that start gloriously in September end disastrously in March.

"Music is like electricity, it's still in its infancy, but rapid advancement is being made in it. Why, I receive letters from little places, hamlets in reality, asking for artists that cost three and four hundred dollars a night! They say they are going to have a course of three concerts, and want to spend a thousand or fourteen hundred dollars. It is really extraordinary.

"Eighteen years ago, when I first went into the concert business, if we received a two hundred and fifty dollar guarantee for an entire concert company in a town of 100,000 inhabitants we thought it was a great event. Now I have applications for Mme. Nordica, in towns of 10,000 inhabitants, where they are willing to pay two thousand dollars for her.

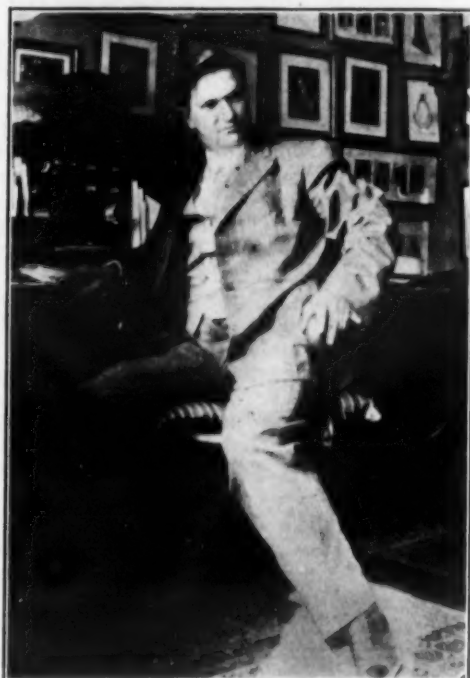
"The concert business, for the legitimate managers, ought to be a little better this year. I have contracted for over five hundred concerts this season. I don't mean that I have made the contracts for five hun-

dred, but I have obligated myself to secure that number for the various artists under my management. So you see that this office will be a pretty busy one. We have three men on the road, all doing fairly well.

"You ask me about what I am going to do with the various attractions.

"Chaminade is coming to America for the first time. She appears at Carnegie Hall Saturday afternoon, October 24. We have orders in this office now for more than one-third of the actual tickets. The sale is bound to be very great. In fact, I predict that the seats will never go on sale at the box-office, but will all be ordered in advance.

"Mme. Nordica begins her tour October 7, at Rochester, N. Y. She will have with her in support, as her company, Emma



R. E. JOHNSTON

Showers, pianist; Frederick Hastings, baritone, and André Benoist, accompanist. She will travel in her own private car as far South as Chattanooga, Tenn., keeping below the Dixie line during the election excitement, and afterwards return to the Northwest and then on out to California. She will sing on the Coast during the holidays, and return East in February, singing in this city for the first time this season on Saturday afternoon, February 13, and in Boston on Monday evening, February 15. By the way, she dedicates the new Auditorium at Washington on October 15. Mme. Nordica's tour, under my management, will last until March 1.

"I have contracted for a thirty days' tour for the Dresden Philharmonic Orchestra, of Dresden, Germany, which was originally conducted by Robert Schumann and Richard Wagner. It is now under the leadership of Herr Willy Olsen and his associate conductor, Victor Ila Clark, an American who has spent the past six years in Dresden. The Syracuse Festival Association has engaged this orchestra, with a long list of my artists as soloists. I have already closed for three other festivals in the South, Columbia, S. C.; Greenville, S. C., and Birmingham, Ala. The orchestra will give in all forty-six concerts in this country.

"Mme. Jomelli, formerly with the Metropolitan and Manhattan Opera Houses, has proved a great success. I knew she would. I heard her sing one night in a parlor, up on Riverside Drive, and I told her, 'You have found yourself!' She wanted to know what I meant. I said, 'Your place is on the concert stage; you will make a great success there.' As a final result, after a number of interviews, she quit the Opera and arranged with me for three years. She will do a great business, as she has a most beautiful voice. Jomelli is engaged for the Worcester and Maine festivals, and by nearly all the leading societies in the country. She will also be one of the soloists in the four weeks' tour with the Dresden Philharmonic Orchestra.

"Mme. Langendorff is another artist who has given up the Opera, and I considered myself fortunate in securing her. She would not be on the concert stage, however, if it were not for some difficulty of a very serious nature she had in Vienna with the German conductor of the Metropolitan Opera House, Mr. Mahler. He simply froze her out of the performances last season, and she was obliged to sit by and draw her salary.

"Germaine Schnitzer, the Viennese pianist who played in New York two years ago and at plenty of other concerts besides, comes to this country the first of January. She is already booked for some of the lead-

ing musical societies, including the Boston Symphony Orchestra.

"Albert Spalding, the young American violinist whom I am going to present in his own country on November 8 and 10, at Carnegie Hall, with the New York Symphony Orchestra, will, I think, make the know-it-alls and the natives sit up and take notice. If Spalding doesn't have great success in this country, then I frankly confess I don't know what violin playing is, and I have given eighteen years of serious study to it—from a box office standpoint, I mean! That is the only thing that counts in this country.

"No matter how great the artist is, if he doesn't draw the money then he is no good, and vice versa. First it's the advertisement, then the artist must 'make good,' then the public will flock to hear him. Spalding will be in Brooklyn also, with the New York Symphony Orchestra, in Chicago with the Theodore Thomas Orchestra, and in St. Paul and Minneapolis, with their own respective orchestras.

"Petschnikoff, the Russian violinist, returns to America under my management. I expect to do very well indeed by him. Petschnikoff was contemptibly treated on his last tour here, in a personal matter, and not one word of truth in it! I know what I am talking about, for I have investigated the matter thoroughly. Petschnikoff will appear here with the Russian Symphony Orchestra, is engaged with the Philadelphia Orchestra, the Theodore Thomas Orchestra, the Volpe Symphony Orchestra, etc.

"Mme. Maconda is with me again this season. She is an old friend and an excellent artist. She has a four weeks' tour in October and November completely booked, and is one of the assisting artists with the Dresden Philharmonic Orchestra.

"Darbshire Jones, the English 'cellist, is a new-comer. He arrives about November 10, and will be first heard in this city at a Hermann Klein concert on November 15.

"Isabelle Bouton has several engagements booked in October, and several during the Winter. She will also be en tour with the Dresden Philharmonic Orchestra, as will Frederick Hastings, baritone; Mary Lansing, contralto; Edwin Lockhart, basso; Avery Belvor, baritone; Eduard Dethier, violinist; Marie Herites, Bohemian violinist; Spalding; Petschnikoff and Schnitzer. In fact, nearly all my artists will assist, at one time or another, with this great organization."

EXTENSIVE TOURS FOR FRANCKE'S ARTISTS

Will Roam Westward to California and Southward as Far as New Orleans

J. E. Francke, one of the youngest of the managers in concert work—although he has handled some of the most notable attractions in that field when connected with Steinway & Sons, including Paderewski, Adelina Patti, Kubelik and Samarooff, adds his voice to the well nigh unanimous prediction that the banner season for concert artists is approaching.

At any rate Mr. Francke is just now at an apogee of industry, for with advertising of all sorts to be done, aside from the regular business of booking, with arguments for a fair compensation for his artists, he is occupied from morn to dewy eve.

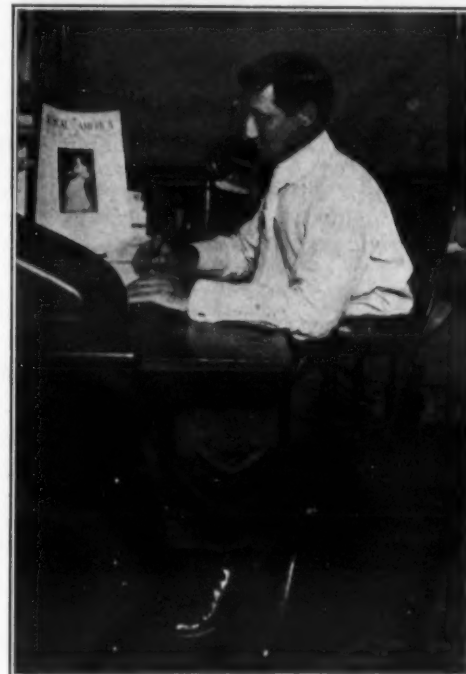
His list of artists is a long and especially attractive one and their bookings promise well to keep them busy pretty continuously during the season.

Calls for Tina Lerner, the Russian pianist, are coming in very fast. She will appear in recitals in New York, Philadelphia, Boston, New London, Trenton, Baltimore, Pittsburgh, Raleigh, Cleveland, Cincinnati and Chicago, and will go as far South as New Orleans and Mobile, and will be heard on two occasions with the Pittsburgh Orchestra. She will also appear in a number of colleges, such as Smith, Holyoke, Amhurst, Briar Cliff, Miss Mason's School, Tarrytown, and will also be heard at Klein's Sunday Concerts at the Deutsches Theater. Her fellow-countryman, Zimbalist, the violinist, will only be in this country for a short time during December and January, as his engagements in Germany, England, France and Russia will permit him to spend but two months in America.

Cecil Fanning, baritone, after the Maine Festival in October will make a tour through Ohio, returning East again to appear at the Klein concerts, and a private musicale at the Hotel Plaza. He will then go through the New England States, returning for a second appearance at the Klein concerts in December. He will tour through the principal cities in New York,

then go as far West as Minneapolis and St. Paul, where he makes a reappearance in Cleveland, Columbus, Dayton, Cincinnati, Erie, Pa.; Kingsville, O.; Delaware, O.; Milwaukee, Chicago and St. Louis.

Shanna Cumming, soprano, will open her season at the Deutsches Theatre Sunday, November 1, and leave immediately after the concert for a tour to the Northwest as far as Seattle, stopping at all the principal cities en route, returning via Omaha, Evanston, Ill.; Grand Rapids, Jackson, Lansing and Detroit to New York. She will start in February for another tour of the West via St. Louis to Minneapolis, where she has been especially engaged to sing the part of *Allys* in the "Children's Crusade," with the Minneapolis Symphony Orchestra. She will also appear at their regular Sunday concerts on February 21. Returning East, she



JULIUS E. FRANCKE

will stop at several of the big college towns, where she will give her historical song recitals.

Josephine Swickard, soprano, will open her season at the Klein concerts on Sunday, November 8. She will then go to Delaware, O., stop at Sandusky, Cleveland, Detroit, Buffalo, Syracuse, Rochester, Albany, Boston, Springfield, Hartford and Stamford. She will make a tour through Pennsylvania the latter part of January and early in February.

Janpolski, the Russian baritone, will also be heard at the Klein concerts in a specially arranged Russian program with Gabrilowitsch. Mr. Janpolski has been engaged to sing the part of *St. Paul* at the Mendelssohn Centennial performances of the Philadelphia Choral Society.

John Barnes Wells will open his season's work in Emporia, Kan., October 16, and will make an extended tour after the 1st of January through the South, and will also appear in the principal cities of the Middle West.

Helen Waldo, the contralto, and John Bland, the tenor, have been booked by Mr. Francke in especially arranged programs of Scotch and Welsh songs, besides appearing at a great number of musical clubs. They will be heard at all the principal Caledonian and Gaelic societies in Pennsylvania, New York, New Jersey and the New England States.

Giacinta della Rocca, violinist, opened her season in August with Sousa's band in Willow Grove, Philadelphia, and made such a success that Sousa re-engaged her for two weeks in Boston, and to be heard at the Hippodrome on Sunday, October 18. Miss della Rocca will also be heard in the principal cities of New York, Pennsylvania and Ohio.

Lynn Hobart, tenor, has been engaged by the Mt. Vernon Place Methodist Church, in Baltimore, and will be heard in concerts and oratorio in Washington, Baltimore, Harrisburg, Reading, York, Pa., and in January will make a tour extending as far West as St. Louis, giving recitals in his home city in Detroit, Toledo, Ypsilanti, Evansville, Ind., Louisville and Cincinnati.

Ralph Osborne, basso-cantante, will be heard in the principal New England States and has been engaged for the Bellevue Stratford Morning Musicales. He will also be heard in Baltimore, Harrisburg, Buffalo, Cleveland, Columbus, Detroit, Milwaukee and Chicago.

Cecile Buck, one of the new young sopranos in the concert field, who is the niece of Charles E. Buck, the steel magnate, is at present in Europe coaching with King Clark, and will return to America early in November for a concert tour through the South which will extend as far as New

Orleans. She will also be heard in recital in New York, Brooklyn, Philadelphia and Boston.

Constantino, the Spanish tenor, will open his tour in Springfield, Mass., November 16. He will be heard in the principal New England towns, and will then go to Canada, returning to the United States to Buffalo, through the Middle West, to Minneapolis, Winnipeg to the Northwest, Portland and Seattle, through California, the principal cities in Texas, finishing his tour around Easter in Philadelphia. This tour will comprise about sixty concerts.

Maria E. Orthen, German lieder singer, will be heard in recitals in New York, Elmira, Syracuse, Rochester, Jersey City and Boston. Although in America a very short time she has been engaged by some of the principal German societies throughout the Eastern States.

Florence Drake Le Roy, the coloratura soprano, sang at a trial concert with Knapp's Millionaire Band, and her voice pleased the conductor so well that he immediately engaged her for a tour of ten weeks, which will take her all through New York State, New England, Pennsylvania, Ohio and after the close of this tour she will be heard in concerts and recitals in the principal cities.

Charles Farwell Edson, basso, who makes a specialty of American songs, is at present touring California and will shortly come East, stopping at all the principal cities en route, giving recitals and singing for music clubs.

LUDWIG WÜLLNER IS M. H. HANSON'S STAR

German Song Interpreter, with Noted Accompanist, Will Appear Widely East and West

The new New York manager, who has several promising artists on his list, of whom the most celebrated is Dr. Ludwig Wüllner, the German song interpreter, is M. H. Hanson, who has just opened offices in Carnegie Hall. Dr. Wüllner with his noted accompanist, Coenraad V. Bos, will open at Mendelssohn Hall, New York, in a recital on November 14.



M. H. HANSON

He will appear in Boston on November 16 and 18, the next day at Vassar College and on Saturday afternoon, November 21, will give his second New York recital, following this with a private concert in Morristown in the evening. The Beethoven Männerchor will hear him on November 22, two days later he will appear in Albany. On the 27th and 28th he will appear with the Symphony Orchestra in Philadelphia, and on the 30th with the Art Society of Pittsburgh. On December 3 he will sing at the

Brooklyn Academy of Music with the Sängerbund.

Concert follows concert for him up to December 15 and there is much evidence that in January and March he will be heard extensively in the Middle West, as bookings are numerous. During February he will again fulfill New York and other Eastern engagements.

Leonore Wallner, the soprano, is booked well for a short tour and her manager has no doubt that she will make an impression by her rendering of German Lieder.

Nathan Fryer, the American pianist, will make his appearance at the Hermann Klein concert on October 11 and will give his own recital on November 12. He is a native of Cleveland, was educated at New Haven, where he studied pianoforte with E. A. Parsons, and has just returned from a six years' stay with Leschetizky, who took a deep interest in the young American. He made a fine impression in Berlin, London and Vienna, but does not wish to return there until he has gained recognition in America.

Mr. Hanson stated that dates are booking nicely for his other artists, Heinrich Meyn, the baritone; May S. Jennings, contralto, and Bernice James de Pasquale, coloratura soprano.

Mr. Hanson remarked that he was suffering somewhat this year from the extent of the territory which a New York manager has to cover. "However," he said, "I am prepared to bide my time and trust to be recognized a few years hence as one who has helped, if ever so little, to raise the standard of music in American concert rooms."

HAENSEL & JONES HAVE LONG LIST OF ARTISTS

Member of Firm Tells "Musical America" About Their Bookings Throughout the Country

To a representative of MUSICAL AMERICA Fitzhugh W. Haensel, of Haensel & Jones, expressed himself as highly pleased with the outlook for the coming year.

"The phenomenal tour which we booked last year for Francis Macmillen will, I think, be equalled by Arthur Hartmann's tour during the coming season. Hartmann, it will be remembered, was in America two years ago, and played with such great success that before he left our shores we had signed a contract with him for the season of 1908-09. His bookings already extend to the Pacific Coast, and inquiries for his open time are still coming in. He will open his tour at Boston with a recital in Jordan Hall, Monday, October 26, working his way West via Philadelphia and other important cities to Chicago, where he will give a recital in the new series of concerts managed by Charles Wagner, on November 1. His New York debut will be at the first concert of the Philharmonic Society, under Safonoff, with whom he plays November 13 and 14, at Carnegie Hall. Immediately after these concerts he will leave for the Middle West and the Pacific Coast, and will not return to the East until February, when he will appear at the Hermann Klein concerts.

"Our pianistic star is Augusta Cottlow, who opened her season at the Worcester



FITZHUGH W. HAENSEL

Festival. She, too, is already booked for a large number of engagements, and will travel as far West as Kansas, and as far South as Florida, possibly going to Texas. The fact that Miss Cottlow leaves America at the end of this season to tour Europe for the next three or four years has created a marked demand for this artist, and she is looking forward to the busiest season in her entire career.

"Of our singers, Glenn Hall will undoubtedly have the busiest season. We had originally planned to have him here during the months of December, January and February, but so quickly was his time taken up that we were obliged to extend the tour so that now Mr. Hall will arrive in November and stay until May. For the month of December we have already booked Mr. Hall for sixteen engagements, with eight or ten points to hear from regarding dates, and it is quite evident that in a short time the month of December will be entirely filled for this most popular artist. His tour will extend to the Pacific Coast, which he will reach via Winnipeg, Edmonton, Calgary and Seattle, after which he will turn his way South and sing at Sacramento and other California points.

"This year we have decided not to send the Olive Mead Quartet to the Pacific Coast, a trip which they have made every season for the past three or four years. We do not expect to send them West of Kansas City, and thus far the Western tour, which is to take place in the month of November, is already completely booked. Besides playing a large number of engagements on tour, the Meads will give, as usual, two concerts in Mendelssohn Hall, the first on December 10 and the second on February 11. They will also appear during the season at three of Hermann Klein's concerts.

"Florence Hinkle, the soprano, who filled ninety-one engagements last year, has an even greater season assured for this year. Bookings extending into next April and May have already been made for her, and I have no doubt that her entire time for the whole season will be completely filled.

"Mme. Florence Mulford, the mezzo-soprano who for several seasons sang important rôles at the Metropolitan Opera House, will also have the biggest season in her career. Her tour last year with the Boston Festival Orchestra brought her into prominence as a concert artist, for previous to last season she had given her entire time to opera, in which she had appeared not only in America, but in Germany as well.

"Louise Ormsby, who last Spring captured the coveted position of solo soprano at St. Bartholomew's Church from many hundreds of applicants, will sing the soprano rôles in the 'Elijah' with the Chicago Apollo Club and the 'Creation' with the Milwaukee Musik Verein, two of the most important engagements of the year. Many other recitals and concert dates, as well as oratorio performances, have already been arranged for her, besides which she will appear again with Sousa's Band, both in Boston and New York.

"Adah Campbell Hussey, the contralto, will have more than the usually busy season. The entire month of October and the greater part of November are already booked solid for her, and she has also been engaged both for the Columbus, Ohio, and Newark, Ohio, Festivals in the Spring.

"Mme. Lillian Pray, soprano, and Lillian

Snelling, contralto, will have busy and prosperous seasons, as usual, while bookings for Annie Louise David, the harpist, show a gratifying increase over last year.

"Besides Arthur Hartmann, we have on our list this year two other violinists, in the persons of Otto Meyer, the talented young pupil of Ysaye, Thomson and Sevcik, and Dora Becker, whose return to the concert field last year was greeted with general approbation.

"Monica Dailey, the talented pupil of Leschetizky, and Leopold Winkler are two of our pianists who are looking forward to excellent seasons.

"Frank Ormsby, the tenor, who has made such a hit since he came to the East from Denver two years ago, will be ably seconded by Charles Kitchell, a newcomer in the concert field.

"Our list of basses and baritones, comprising Frederic Martin, Tom Daniel, Arthur Middleton, Julian Walker and J. Humbird Duffy, is particularly strong.

"Clarence Eddy, the celebrated organist, will be with us again during the coming season, and fill his usual large quota of concert engagements, and Kitty Cheatham, whose New York and London recitals have given her an international reputation, will be heard as far West as St. Louis, and possibly Kansas City.

"All in all, I can safely say the prospects for a highly prosperous and successful season were never brighter than they are now. W. Spencer Jones and our traveling representative, Mr. Bell, who are both now on the road, are daily sending in a gratifying number of contracts, and they, too, are most optimistic over the prospects for 1908-09."

OPERA STARS OFFERED BY ERNEST GOERLITZ

Fremstad, Rappold, Jacoby and G. Campanari and Metropolitan Staff Are His

Ernest Goerlitz, formerly general manager of the Metropolitan Opera House, who has lately removed his offices to No. 437 Fifth Avenue, and who this season enters the lists of the concert managers, has a formidable array of artists to present, one



ERNEST GOERLITZ

reason being that he has the exclusive right to make engagements, both public and private, for nearly all the artists who are under contract with the Metropolitan Opera Company, for opera and concerts.

The artists who are available for concert engagements are Emmy Destinn, Geraldine Farrar, Olive Fremstad, Bertha Morena, Marie Rappold, Marianne Flahaut, Maria Gay, Louise Homer, Matja von Niessen, Stone, Bonci, Burrian, Caruso, Riccardo

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Mmes. Fremstad, Rappold and Jacoby and M. Campanari have individually appointed Mr. Goerlitz their sole representative for all engagements.

Mr. Goerlitz anticipates a season of song that shall be all surpassing in the United States. He has a gratifyingly large number of bookings for his artists considering the time of the year, particularly for Mme. Fremstad. As *MUSICAL AMERICA* has previously announced, Mme. Fremstad has so modified her contract with the Metropolitan that her engagement for this season will terminate on March 13 next. She will then undertake an extensive concert tour.

Mme. Fremstad will not only give song recitals, but she will also sing in most of the concerts the finale of Strauss's "Salomé." It will be remembered that Mme. Fremstad made a triumph in the only performance of that sensational work which took place at the Metropolitan Opera House.

Mr. Goerlitz's new offices in the Knabe Building are finely arranged and there are interesting relics of the San Francisco earthquake framed and in cabinets. A triangle much blackened and two little cymbals are all that remain of the instruments of the Metropolitan Orchestra.

H. GODFREY TURNER TELLS OF HIS ARTISTS' PLANS

A Manager of Original Ideas and Methods, He Sees Great Future in the Musical Field

H. Godfrey Turner, personal representative for Maud Powell, May Mukle, Lilla Ormond and Anne Ford, a manager who has ideas and methods of his own for the conduct of the concert business, when asked by a *MUSICAL AMERICA* representative concerning the outlook for the present musical season, replied that he had been too busy to give much consideration to the question. He sees, however, a great future for America in the musical field, and is most interested in doing his share of pioneer work.



H. GODFREY TURNER

That he has a grasp of the situation is implied by the fact that one of his artists, Mme. Powell, has her fourth consecutive year in this country so well booked that the figures already represent more money than she has ever taken in one season.

May Mukle, whom Mr. Turner introduced to America last January only, has so established her popularity that her calendar of dates is an enviable one.

Lilla Ormond, whose business Mr. Turner has only recently undertaken, opened her season's work at the Worcester Festival (as did May Mukle), and has three dates with orchestra as well as a score of miscellaneous concerts which will take her half across the continent.

The Maud Powell Trio (Powell, Mukle and Ford) go through the Northwest and

Behymer's territory in California, starting out immediately after their New York appearance in the Hermann Klein series on October 25.

Mme. Powell appears early in October in New York State and Maryland. In November in Wisconsin, Montana, Washington and Oregon. In December California, Colorado and Iowa. In January New York, Illinois, Ohio, Michigan, Kentucky, Tennessee. In February Minnesota and Manitoba before returning East.

In October May Mukle appears in Connecticut, Massachusetts and New York. In November in the Northwest, including Canada. In December California, Colorado, Iowa. In January New York, Illinois, Manitoba, Minnesota, Wisconsin and Iowa. In February Minnesota, Missouri, Canada. In March New York and Connecticut.

In October Miss Ormond appears in Massachusetts and Connecticut. In November New York, New Hampshire and Maine. In December and January in Iowa, Illinois and Canada. In February New Hampshire, Maine, Massachusetts and Connecticut.

The Maud Powell Quartet, available East of Cincinnati only during March and April, will appear in a dozen cities, possibly many more by the time all bookings are closed.

ELECTION YEAR HELPS BOOKING OF ARTISTS

Henry Wolfsohn Attributes Increase in Number of Engagements to Political Situation

Henry Wolfsohn in recently published interviews has been quoted as saying that Presidential election years have been heavier in bookings for the better class of attractions than preceding years, and at this early date Mr. Wolfsohn reiterates this statement, as his bookings for this season, 1908-1909, exceed those of previous years.

Heading the list of his artists this year is Emma Eames, who will make a tour of twenty-five concerts, commencing late in February and continuing until the end of April. The famous American soprano will have the assistance of Emilio de Gogorza, the baritone, and a pianist. A feature of the programs, which will be in the nature of recitals, will be a number of duets. The tour will open in Boston.

Next comes Mme. Louise Homer, of the Metropolitan Opera Company, who will make a tour before the opening of her engagement with the Opera. She will sing at four concerts of the Philadelphia Orchestra and a number of recitals in numerous cities. In May, after the close of the Opera, she will make a festival tour.

Mrs. Corinne Rider-Kelsey, who has triumphantly proven the success of the American ideas of singing at her Covent Garden appearances, where she won the praise of the London critics, will be an important attraction in the concert field. She will make her reappearance with the New York Philharmonic Society in Carnegie Hall, on November 27 and 28. A busy season of recital and oratorio and orchestral concerts awaits this artist, which will close with a six weeks' tour with Walter Damrosch and his New York Symphony Orchestra, from the middle of April until the end of May.

Among the visiting pianists Josef Lhévinne will occupy a prominent position. The important orchestral organizations have engaged him for their concerts, and his recital tour will extend to the Pacific Coast and into Mexico. His New York reappearance will be in his own recital in



HENRY WOLFSON

Carnegie Hall on Saturday afternoon, October 31. The Boston Symphony, the New York Symphony, Philharmonic, Russian Symphony, Philadelphia, and Minneapolis Orchestras have all engaged Lhévinne. His recital engagements will be before the most prominent clubs in this country. Lhévinne will remain in America until May.

Mischa Elman, the Russian violinist, is assured a season unsurpassed by any violinist on his first visit to this country. The Boston Symphony Orchestra has secured Elman for ten concerts, two of them being on a Thursday evening and a Saturday afternoon of the same week in New York City, an honor conferred only upon Paderewski and Melba by this organization in recent years. He will also play with them in Boston, Brooklyn, Philadelphia, Baltimore and Washington. In addition Elman will play with the New York Philharmonic Society, the Russian Symphony, Chicago, Philadelphia, St. Louis and Minneapolis Symphony Orchestras, and at seven Sunday night orchestral concerts in Oscar Hammerstein's Manhattan Opera House, under the direction of Cleofonte Campanini.

Elman's New York engagements alone establish a record for orchestral appearances in that city that has not been duplicated by any other violinist. His American debut will be made on December 10, in Carnegie Hall, New York, with the Russian Symphony Orchestra, and a week later he will give his first recital in the same hall.

Emilio de Gogorza has returned from Europe, where he has spent the Summer, and opened his season in the Worcester Festival on Wednesday evening, the 29th. From there Gogorza goes to Lincoln, Neb., where he sings two concerts, and then to the Pacific Coast, where he will give twenty-five recitals. He will return East about Christmas time, where his bookings are equally extensive.

Alwin Schroeder, the noted 'cellist, will also make a tour under Mr. Wolfsohn's management, opening on October 22 in Brooklyn, N. Y.

The Hess-Schroeder Quartet, headed by Prof. Willy Hess, concertmaster of the Boston Symphony Orchestra, and Alwin Schroeder, 'cellist, will be the novelty of the chamber music season. A series of three concerts will be given in New York, and as many more in Boston, to begin with.

Daniel Beddoe, the tenor, opened his season at the Worcester Festival on September 29, and the following week he sang at the Maine State Festival. Beddoe is so firmly established in the principal cities with the important organizations that his season will be one of exceptional length, ending the latter part of May, during which month he will make a tour with the Thomas Orchestra.

Ada Sassoli, the harpist, who has appeared in nearly every part of the country since her introduction by Mme. Melba, will also be in this country from December 1.

Claude Cunningham has also just returned from Europe, where he participated in the successful tour of the Brooklyn Arion Society through Germany. His German song singing so captured the music public "across the pond" that he will next year give considerable time to touring Germany. This season Mr. Cunningham will find a particularly long list of oratorio engagements. An important engagement is his return to Toronto for the Mendelssohn Choir Festival in January next.

Janet Spencer will also fill numerous engagements, but not until later in the season, as she is now abroad, and returns the end of October.

The other artists under Mr. Wolfsohn's direction include Elizabeth Dodge, Marie

Stoddard, sopranos; Margaret Keyes, the contralto, whose sensational success with Caruso on his concert tour makes her one of the choice attractions of the season; and Reed Miller, tenor, who is now touring with the New York Artists' Quartet, and whom Walter Damrosch has engaged as his leading tenor for a six weeks' tour in April and May. Henri G. Scott, the basso, and last, but not least, the Misses Sassard, vocal duettists, also help to make up the list of attractions.

MANY BOOKINGS FOR ANDERSON'S ARTISTS

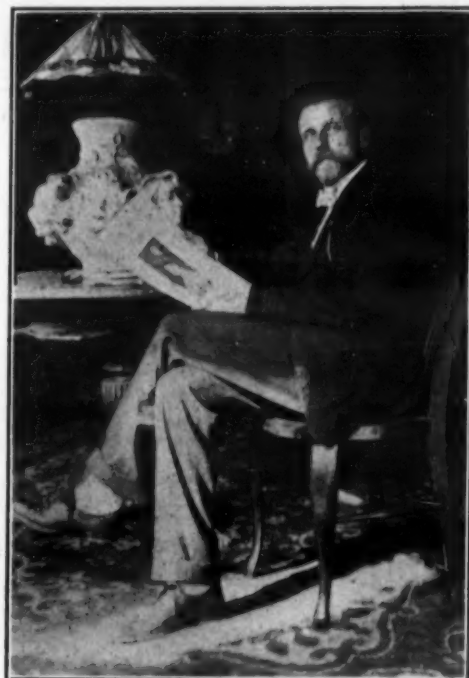
Has Made Additions to Notable List of Talent—Long Tour for Concert Company

Walter R. Anderson has suffered no diminution of enthusiasm over music matters since last season, and this year has added a number of artists to his already notable list. He is looking forward to a most successful season and said to a *MUSICAL AMERICA* representative a few days ago:

"Good times in the music world do not merely lie ahead of us. They are right here with us now; bookings are excellent and many. The only matter to be apprehensive about is whether we can keep up the pace for a whole season."

Mr. Anderson's list of artists and associations over which he has control includes Caroline Hudson, soprano; Grace Kahler, soprano; Pearl Benedict, contralto; Grace Munson, contralto; Cecil James, tenor; John Young, tenor; Reinald Werrenrath, baritone; Bertram Schwahn, bass-baritone; Frank Croxton, basso; Agnes Gardner Eyre, pianist; the Holland Trio, the Anderson Oratorio Orchestra, and S. Archer Gibson, concert organist, all of whom share Mr. Anderson's optimistic views of the coming Winter's promise.

Several of these artists have already commenced work and appeared at the Worcester Festival; at Richmond, Va.; at Greensboro, N. C.; Spartanburg, S. C.; and at the Charlotte Festival. Bookings have



WALTER R. ANDERSON

also been closed with the Handel and Haydn Society of Boston, the Brooklyn Oratorio Society, the Manchester (N. H.) Festival, the Nashua (N. H.) Festival, the Oberlin (Ohio) Conservatory of Music, the Ypsilanti Festival, the Pittsburgh Male Choral Society, the Philadelphia Choral Society, the Paterson Orpheus Society, the Buffalo Chromatic Club, the Mt. Vernon Choral Society and Rochester.

Mr. Anderson has also several extensive tours for individual artists, and the New York Concert Company, which includes Miss Hudson, Miss Benedict, Mr. James and Mr. Croxton have bookings which will keep them busy a large part of the season touring through North and South Carolina, Kentucky, Illinois, Pennsylvania, Ohio, Michigan, Georgia, Alabama, Texas, Mississippi, etc.



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Some of the Artists Who Will Appear on American Concert Stage This Season

SINGERS

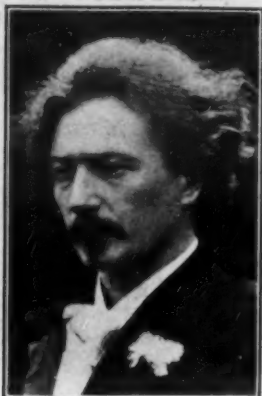
Leontine de Ahna
Julia Allen
Perry Averill
Inez Barbour
Dan Beddoe
Avery Belvor
Pearl Benedict
Arthur Beresford
Genevra Johnstone Bishop
David Blapham
John Bland
Susan S. Bolce
Isabelle Bouton
Cecile Buek
Emma Calvé
Giuseppe Campanari
Robert Craig Campbell
Frederick Garberry
Earl Cartwright
Edith Castle
Kitty Cheatham
Bertha Cushing Child
Clara Clemens
Alice Merritt-Cochran
Kelley Cole
Florence Constantino
A. Y. Cornell
Holmes Cowper
Shanna Cumming
Claude Cunningham
Tom Daniel
George Deane
Emma K. Denison
Elizabeth Dodge
Paul Dufault
Carl E. Dufft
J. Humbird Duffy
Charles Farwell Edson
Etta Edwards
Rudolph Engberg
Edwin Evans
Cecil Fanning
Townsend H. Fellows
Beatrice Fine
Willard Flint
Harriet Foster
Samuel Gaines
Mrs. Samuel Gaines
Adeleide Gescheldt
Emilio de Gogorza
Beatrice Goldie
Martin W. Goudekot
Marion Green
Thomas Evans Greene
Ernest Groom
Grant Hadley
Glenn Hall
George Hamlin

Charles Harding
Caroline Mihr-Hardy
William Harper
Frederick Hastings
Garnet Hedge
Florence Hinkle
Lynn Hobart
Ada Soder-Hueck
Helen Allen Hunt
Hildegard Hoffmann Huss
Norman Hassler
Caroline Hudson
Adah Campbell Hussey
Josephine Jacoby
Cecil James
Albert G. Janpolski
May S. Jennings
Edward Johnson
Jeanne Jomelli
Grace Kahler
Franceska Kaspar
Minna Kaufmann
Corinne Rider-Kelsey
Margaret Keyes
Evta Kileski
Charles Kitchell
Josephine Knight
Frieda Langendorff
McCall Lanham
Mary Lansing
Henry Lautz
J. Franklin Lawson
Ellen Learned
Florence Drake Leroy
Virginia Listemann
Edwin Lockhart
Marie White Longman
Gertrude Lonsdale
Rollie Borden Low
Charlotte Maconda
Florence Turner Maley
Blanche Marchesi
Frederic Martin
Heinrich Meyn
Christine Miller
Reed Miller
Henrietta Miner
Daisy Castleman Morris
Leila Livingston Morse
Mary Hissem de Moss
Florence Mulford
Louise Mundell
Grace Munson
Lillian Sherwood Newkirk
Alvah Edgar Nichols
Berrick van Norden
Lillian Nordica
Emma Buttrick Noyes

Rosa Olitzka
Lilla Ormond
Frank Ormsby
Louise Ormsby
Maria E. Orthen
Ralph Osborne
Annette Pangborn
Bernice James de Pasquall
Roland Paul
Agnes Petring
Lillian Pray
James Rattigan
Léon Rennay
Katherine Ricker
Francis Rogers
Sibyl Sammis
Eugénie Sassard
Virginie Sassard
Bertram Schwahn
Hans Schroeder
Henri G. Scott
Elizabeth Clark-Sleight
Lilla Snelling
Mrs. F. H. Snyder
Janet Spencer
Yvonne de St. André
Frieda Stender
Marie Stoddart
Matja von Niessen-Stone
Edward Strong
Josephine Swickard
Bertha Wesselhoeft Swift
Myrtle Thornburgh
Stephen Townsend
Beatrice van Loon Ulrich
Helen Waldo
Julian Walker
Leonore Wallner
Viola Waterhouse
John Barnes Wells
Reinald Werrenrath
Genevieve Wheat
Frederick Wheeler
Harriet Whittier
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Genevieve Clark-Wilson
Cecelia Winter
Herbert Witherspoon
Anna Miller Wood
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May Mukle

Ignace Paderewski
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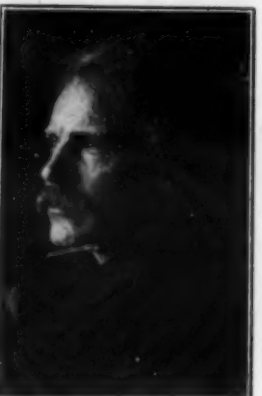
Wm. H. Sherwood



Blanche Marchesi



Germaine Schnitzer



Ludwig Wüllner



Albert Spalding

Lillian Nordica
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Francis Rogers



Adela Verne



Tina Lerner



Edward Johnson



Theodore Spiering



Cécile Chaminade



Janet Spencer



Heinrich Gebhard

Frieda Langendorff
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Glenn Hall



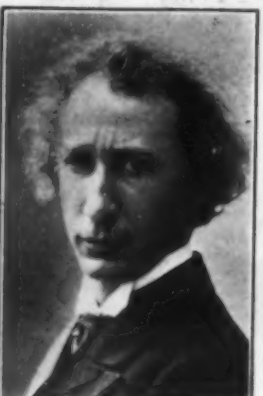
Mischa Elman



Leonore Wallner



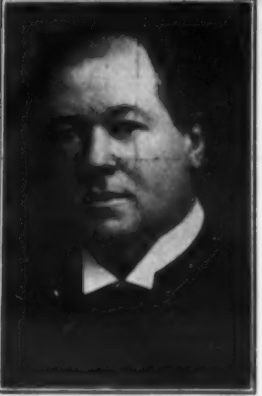
Maud Powell



Emil Sauer

Jeanne Jomelli
[Copyright Mishkin]Nathan Fryer
[Mishkin photo]

Margaret Keyes

Claude Cunningham
[E. F. Foley Photo]Florence Mulford
[Copyr't Aimé Dupont]

Leopold Winkler



Giuseppe Campanari

Corinne Rider-Kelsey
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Karl Klein



Isabella Bouton



Tom Daniel



Augusta Cottlow



Edwin Grasse



Marie Hall



Mme. Bloomfield-Zeisler



Cecil Fanning



Florencio Constantino



Mary Hissem de Moss

PIANISTS

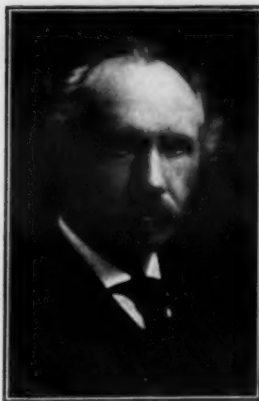
Mary Angell	Katharine Goodson	Cornelius Rübner
Charles Anthony	Glenn Dillard Gunn	Alexander Russell
Louis Bachner	Irwin Eveleth Hassell	Louis Victor Saar
Gustav L. Becker	Harold Henry	Gertrude Sans Souci
André Benoist	Carolyn King Hunt	Emil Sauer
Clarence Bird	Henry Holden Huss	Ernest Schelling
Birdice Blye	Ernest Hutcheson	Edwin Schneider
Coenraad von Bos	Rafael Joseffy	Germaine Schnitzer
Adams Buell	Julie Rivé King	Silvio Scionti
Carlo Buonamici	Georgia Kober	Minna Severn
Alfred Calzin	Frank La Forge	William H. Sherwood
Cécile Chaminade	Tina Lerner	Emma Showers
Mary Wood Chase	Josef Lhévinne	Walter Spry
Ernesto Consolo	Emil Liebling	Constantin von Sternburg
Augusta Cottlow	T. S. Lovette	Sigismund Stojowski
Jessie Davis	John Crogan Manning	Antoinette Szumowska
Myrtle Elvyn	Zophia Naimska	Leo Tecktonius
Agnes Gardner Eyre	Rafael Navas	Edith Thompson
Anne Ford	Ignace Jan Paderewski	Adela Verne
Felix Fox	Emil Paur	Adelaide Vincent
Nathan Fryer	Richard Platt	Francis Weaver
Ossip Gabrilowitsch	Agnes Hope Pillsbury	Leopold Winkler
Paolo Gallico	Harold Randolph	Arthur Whiting
Heinrich Gebhard	Emiliano Renaud	Fannie Bloomfield-Zeisler
	Edna Richolson	



Reinald Werrenrath



Lilla Ormond



Alwin Schroeder



Olga Samaroff



Paul Dufault



Shanna Cumming



Caroline Mihr-Hardy



Cecil James



Dora Becker



Leo Tecktonius



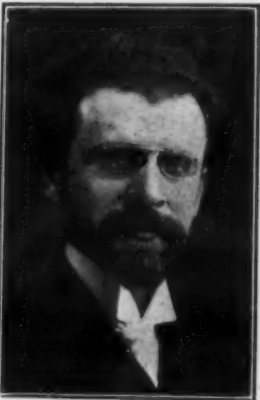
Charlotte Maconda



Herbert Witherspoon



Gertrude Lonsdale



Sigismund Stojowski



Edward Strong



Florence Hinkle



John Young



Katherine Goodson



Ralph Osborne



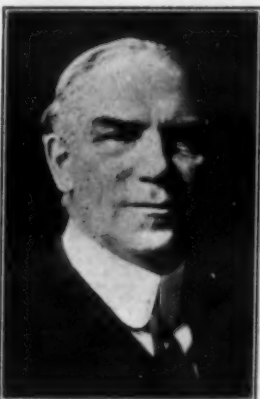
Louise Ormsby



Kelley Cole



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Daniel Beddoe



Albert Rosenthal

BEGIN WORK IN YORK

Musical Pennsylvania City Will Have An Active Season

YORK, PA., Oct. 5.—Activity in musical circles is being resumed and plans being considered provide many treats for the lover of the art in this city during the Winter months. Dr. Henry Gordon Thunder, of Philadelphia, resumed the Schubert choir rehearsals Thursday evening. He has composed two selections which the chorus will sing at its Mid-Winter concert Thursday evening, January 22, 1909. More than fifty voices will be added to the chorus, making its membership about 225.

The New York Symphony Orchestra, Walter Damrosch director, will make its second appearance here Thursday evening, October 15. Mrs. Jere S. Black and other prominent York women will serve as patronesses. It is more than likely that the York Oratorio Society will not begin its rehearsals until in November. W. H. R.

"Saul and David," a symphonic poem by Wagenaar, inspired by Rembrandt's famous picture, was recently played at Scheveningen, Holland.

Victor Massé's "Paul et Virginie" has been running at the Théâtre de la Gaité, Paris.

Timothée Adamowski
Richard Arnold
Florence Austin
Dora Becker
Leandro Campanari
Hjalmar von Dameck
Edouard Dethler
Maximilian Dick
Earl Drake
Mischa Elman
Herwegh von Ende
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Rose Ford
Nahan Franko
Sam Franko
Edwin Grasse
Marie Hall
Arthur Hartman

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Marie Herites
Willy Hess
Herbert L. Houston
Franz Kaltenborn
Karl Klein
Franz Kneisel
Sam Kotlarsky
Christian Kriens
Luigi von Kunits
Bernhard Listemann
David Mannes
Sol Marcosson
Gertrude Marshall
Olive Mead
Otto Meyer
Bohumil Michalek
Geraldine Morgan
Jan Munkacsy

Ovide Musin
Marya Naimska
Marie Nichols
Sylvain Noack
Alexander Petschnikoff
Lilli Petschnikoff
Maximilian Pilzer
Maud Powell
Thaddeus Rich
Giacinta della Rocca
Alexander Saslavsky
Henry P. Schmitt
Henry Schradieck
Edmund Severn
Albert Spalding
Theodore Spiering
Carl Venth
Efrem Zimbalist

'CELLISTS

Josef Adamowski
Modest Altschuler
Henry Bramsen
Karl Grienauer
Arthur Hadley

Flavie van den Hende
Darbishire Jones
Hans Kronold
Lillian Littlehales
May Mukle

Albert Rosenthal
Paul Schoessling
Alwin Schroeder
Leo Schulz
Willem Willeke



Arthur Hartmann



Josef Lhévinne



Caroline Hudson

HAMMERSTEIN SINGERS COMING

Philadelphia Conductors and Choristers Sail on the "Regina Italia"

Many members of the Hammerstein Opera Company sailed on the steamer *Regina Italia* on Tuesday, October 6. Among them were Giuseppe Sturani, who will conduct in the Philadelphia Opera House, and Attilio Parelli, an assistant conductor in the Manhattan Opera House. Sturani has an enviable record in leading opera houses in Italy. One hundred men choristers are on board, with forty members of the ballet. As Mr. Hammerstein has engaged all his sopranos and altos and one-third of his tenors and basses in this country, the choruses of the Manhattan and Philadelphia houses will aggregate three hundred singers.

Mr. Hammerstein will utilize all his choral and ballet forces in the production of "Samson and Delilah" on Wednesday night of the opening week in this city.

The impresario spends a couple of days every week in Philadelphia, where the subscription for the season is flattering. It will reach at least \$250,000. He says work on the Philadelphia Opera House is being rushed. It has 260 feet frontage in Broad street, and is 160 feet deep. On the lot one could place the Manhattan Opera House and the Belasco and Hackett Theaters, and still have room for a good-sized house.

Joseph Hollmann, the 'cellist, is to tour England this Fall with Clara Butt and Kennerley Rumford.

SAMAROFF FOR LONDON AGAIN

American Pianist Engaged for a Second Appearance with Nikisch

C. A. Ellis, of Boston, has received word that Olga Samaroff has been engaged to play with the London Symphony Orchestra next Winter at one of the Nikisch concerts. Last May when she went abroad Mme. Samaroff played with this orchestra under Nikisch at a special Tchaikowsky concert with most gratifying success. In the reviews of the musical season of London she was mentioned as being one of the brightest lights.

Her first appearance of importance this Fall will be in Paris on Sunday, October 18, when she plays at the Châtelet with the Colonne Orchestra. Her success so far has been all that her brilliant record in America promised for her, and the best proof of how she is regarded in this country is that Mr. Ellis is constantly receiving requests for dates for the season of 1909-1910.

Kenneth Bradley's Book

CHICAGO, Oct. 5.—"Harmony and Analysis," by Kenneth M. Bradley, published by Clayton F. Summy, is receiving much favorable comment. It was not Mr. Bradley's intention to offer a work for advanced students, but to introduce a book which would supply the theoretical knowledge necessary to music students for practical analysis of musical composition, and to acquaint them with keyboard harmony and the fundamental principles from which the usual rules are derived. C. W. B.

OPERA IN CHICAGO

English and Italian Versions Given at the International Theater

CHICAGO, Oct. 5.—The International Theater opened Saturday night with "Faust," and continues for nine performances, five in English and four in Italian. The English artists are Joseph Sheehan, tenor; Aida Hemmi, soprano; Thomas D. Richards, baritone; Harrison W. Bennett, bass. The Italian artists are Domenico Russo, tenor; Lina Bertossi, soprano; Alexander Arcangel, baritone; Analia Canzia, contralto; H. Schumann-Heink, bass; Michael Alberti, bass.

The English performances are to be given Monday, Thursday, Friday and Saturday evenings, with Wednesday matinee, and the Italian Tuesday, Wednesday and Sunday evenings, with Wednesday matinee, and "Trovatore" will be the opera for the week of October 12, "Rigoletto" the following week, "Martha" for the week of October 26, and "Huguenots" will be the opera for the first week in December. C. W. B.

A Dutch heroic tenor named de Vos, who has been studying German rôles on the advice of Gustav Mahler, has just begun an engagement at the Nuremberg Opera.

Blanche Marchesi, who comes to America this Winter, spent the Summer at Ems.

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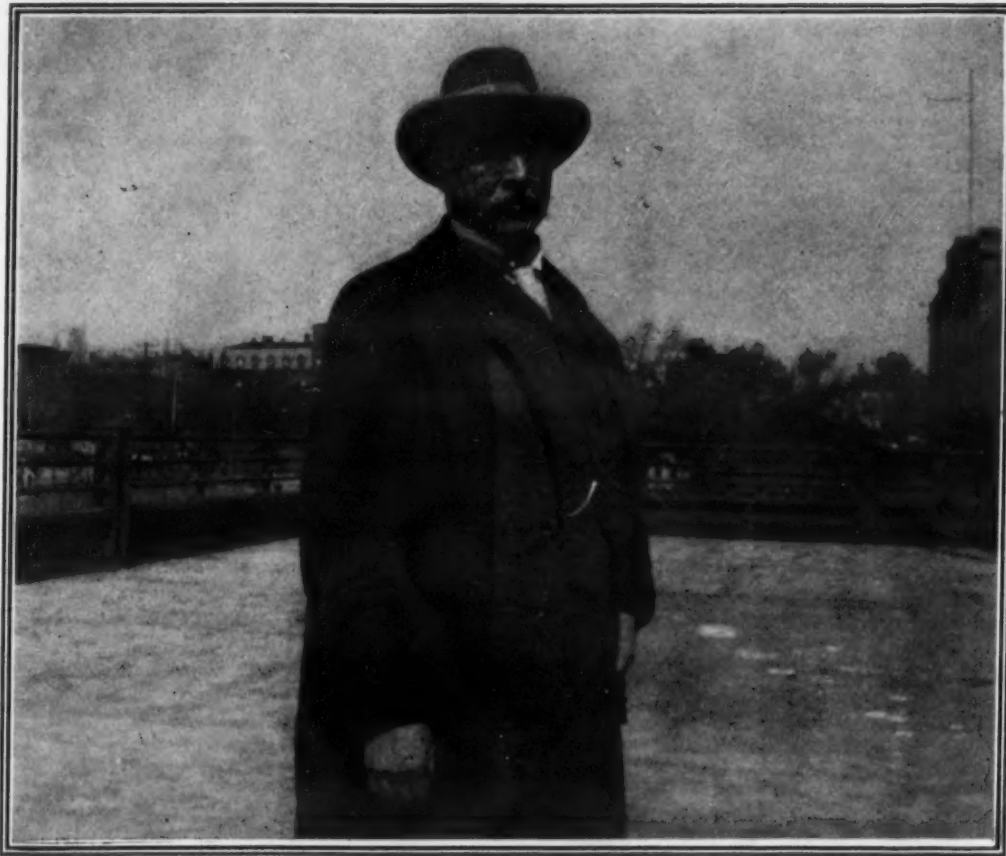
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MAX FIEDLER, NEW BOSTON SYMPHONY DIRECTOR, BEGINS SEASON THIS WEEK

New Opera House Will Mark New Era in Boston's Musical Life—Its Plan and Scope Is Broad and Far-Reaching—Mason & Hamlin Co. to Introduce Noted Pianists

BOSTON, Oct. 5.—In the issue of December 14 of last year there appeared on the front page of *MUSICAL AMERICA* a short article announcing plans which have by this time already gone far toward fulfillment and which are undoubtedly destined to have a most important and lasting effect upon the musical history of Boston, and which will also exert an influence upon the entire operatic world. Reference is made to the announcement of the proposition to form the Boston Opera Company and to erect a magnificent Boston Opera House. *MUSICAL AMERICA* published this as an exclusive story in the issue of December 14, no other paper in the country having published the announcement up to the time this paper was issued.

It is impossible even at this time to forecast the powerful effect the formation of this company and the reciprocal alliance which has since developed between the Boston Opera Company and the Metropolitan Opera Company, of New York, will have upon music in this and other countries. Certainly Boston is to be treated to something absolutely new in the line of opera. Up to now Boston has had to be satisfied with one and at most two weeks of opera given by the Metropolitan Company at the fag end of the season during its annual tour. No more positive proof could be found that the proposition to have perma-



MAX FIEDLER.

From a Photograph of the New Conductor of the Boston Symphony Orchestra. Taken Especially for "Musical America" Upon His Arrival in New York Last Week.

pany, was one of the prime movers in the plan and at the beginning he offered to provide funds out of his own pocket for the erection of the opera house, which is to be leased to the Boston Opera Company. Closely associated with Mr. Jordan in the early plans for the opera company were Manager Flanders and Director Chadwick, of the New England Conservatory of Music; B. J. Lang, Charles Martin Loeffler, Frederick S. Converse and other prominent musicians, also Henry Russell, last year director of the San Carlo Opera Company, and who has been engaged as director of the Boston Opera Company for a period of three years.

Mr. Russell has power in matters of production, engagement of artists, etc., and is soon to return from Europe, where he has been since last May devoting his entire attention to the interests of the Boston Opera Company. He has engaged many artists, the chiefs of orchestra, stage managers and others, and it is stated that he has made arrangements with some of the most prominent men in opera in Europe for heads of departments. Sig. Constantino, who ranks as one of the world's greatest tenors, was one of the first artists to be engaged.

The opera house is to be located on the corner of Huntington avenue and a new street which will run from Huntington avenue to St. Stephen's street, and which will be appropriately named Opera Place. Work on the foundation for the building has already begun and it is estimated that the house will cost with furnishings \$1,000,000, and will be the most modern and finely equipped opera house in the world.

The officers of the Boston Opera Company are Eben D. Jordan, president; Frederick S. Converse, vice-president; Charles Hayden, treasurer; Robert Jordan, secretary, and these, with G. R. Fearing, Jr., and Ralph L. Flanders constitute the executive committee. The directors of the company include the executive committee and the following prominent men in the business and musical life of Boston: Gardener Lane, George W. Chadwick, B. J. Lang, Charles M. Loeffler, Thomas Nelson Perkins, Charles Amster, Francis Peabody, Jr., Samuel Carr. There are already about eight hundred stockholders.

An important feature of the enterprise will be its educational value. Native talent will be fostered and encouraged as far as is consistent with the best production of opera. In this connection the Boston Opera Company will open an opera school affiliated with the New England Conservatory of Music and having its home in the magnificent building of the latter institution. This school will aim to train native singers of talent systematically for positions in the opera company. This opera school will open November 2 of this year.

Ralph L. Flanders, who has for a number of years been manager of the New England Conservatory of Music, and who has conclusively demonstrated his business abilities, has been made general manager of the Boston Opera Company, and the business management of this great under-

taking could not have been placed in more competent hands. * * *

The Boston Symphony Orchestra under the new conductor, Max Fiedler, will open its twenty-eighth season with a public rehearsal Friday afternoon and a concert Saturday evening of this week. The usual number of twenty-four concerts and twenty-four public rehearsals will be given, the concerts on consecutive Saturday evenings from October 10 until May 1, omitting November 7, December 5, January 9 and 30, and February 20 and March 20. The rehearsals will occur on the Friday afternoons before the Saturday evening concerts.

Mr. Fiedler was born in Zittau, Saxony, December 31, 1859. He was a fellow student of Dr. Muck in the Leipzig Conservatory, from which he was graduated with high honors in 1880. He is a favorite conductor in St. Petersburg and has refused the conductorship of the Russian Imperial Symphony concerts in that city. Each year for the past several years he has conducted as "guest" in Rome, Turin, Berlin, Dresden, Paris, St. Petersburg and London and four years ago he conducted the Philharmonic Society in New York as "guest," and made a profound impression.

Mr. Fiedler promises many novelties on his programs during the coming season, and as it is well known that he is a strong upholder of modern music, it is to be expected that the younger composers will figure in the programs. Mr. Fiedler is famous as an interpreter of Brahms, Beethoven and Schumann. His wife is an English woman and he speaks English fluently.

Professor Willy Hess will return this season to his position as concert-master of the orchestra. Soma Steiner has been engaged as second concert-master and Edmund Mueller, of Berlin, as second bassoon. Oscar Ludwig, of Berlin, has been engaged as second bass. These are the only important changes in the orchestra this year.

The list of the soloists to sing with the orchestra for the coming season is unusually brilliant. Three important singers have been engaged, Jeanne Gerville-Réache, principal French contralto of the Manhattan Opera House, New York; Berta Morena, of the Royal Opera House, Munich, and the Metropolitan Opera House, and Emmy Destinn, of the Royal Opera, Berlin, and the Metropolitan Opera House. Mme. Gerville-Réache was soloist with the orchestra last season.

The pianists will be Paderewski, Sauer, Germaine Schnitzer, Gabrilowitsch, Lhévinne and Germaine Arnaud. Of these Miss Arnaud has never been heard in America. The list of violinists includes Mischa Elman, Professor Hess and Soma Steiner.

The orchestra will make its usual tours, giving concerts in the large cities in the East, and in the Middle States. Eight concerts will be given in Cambridge during the coming season instead of six as heretofore. The annual trip West will be made during the last week of January.

Under the auspices of the Mason & Ham-

Schedules of the Handel and Haydn Society, Apollo Club, Boston Singing Club, People's Choral Union and Other Local Musical Organizations—What Local Artists Will Do

lin Company, of this city, a number of pianists are to tour the country during the coming season. Of these Ossip Gabrilowitsch will make his first appearance in this country during this his fourth American tour with the Boston Symphony Orchestra at the rehearsal and concert November 27 and 28 in this city. Gabrilowitsch will play five times with the Boston Symphony Orchestra during the coming season in addition to his Boston appearance, making one of the tours with the orchestra. In addition to appearances with other orchestras he will play in recital in many of the largest cities throughout the country.

Mme. Katharine Goodson, the English pianist, will arrive on the Pacific Coast about January 1, on her return from Australia, and will open her third consecutive season in America. Mme. Goodson has met with remarkable success in this country and her booking agents for the coming tour announce that she will have more appearances between Puget Sound and Chicago than any pianist who has ever toured the country.

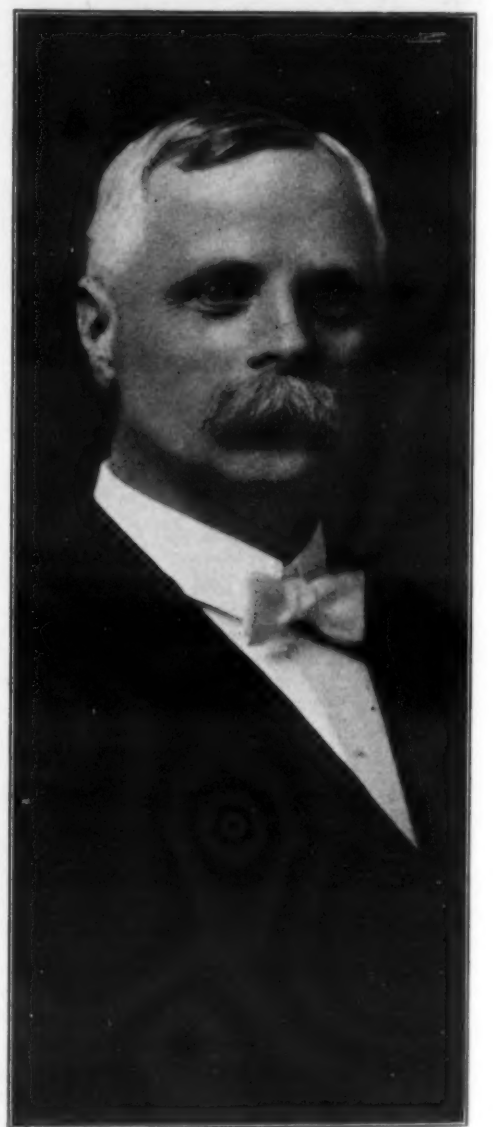
Henry L. Mason, chairman of the board of directors of the Mason & Hamlin Co., has been giving his personal attention to arrangements for the extended tour of the country, which will be undertaken during the coming season by Heinrich Gebhard, the distinguished Boston pianist. Mr. Gebhard, who made such a profound impression last season on his appearance with



WALLACE GOODRICH
Conductor of the St. Cecilia Society

nent opera, that is to say, a season of fifteen weeks in Boston, met with universal approval than the fact that \$145,000 of the stock of the company, which was placed at \$150,000, has already been subscribed, and that the fifty-four boxes have all been sold for a period of three years at \$2,000 a year each. This substantial backing-up in actual dollars of the plan leaves no room whatever for doubt that the time was ripe for offering to the Boston music-loving public more opera and somewhat different opera than it has been having for years past.

From the start the plan and scope of the Boston Opera Company has been of the broadest and most far-reaching. Eben D. Jordan, one of Boston's public spirited men who has done much for the advancement of music here, and who has been made president of the Boston Opera Com-

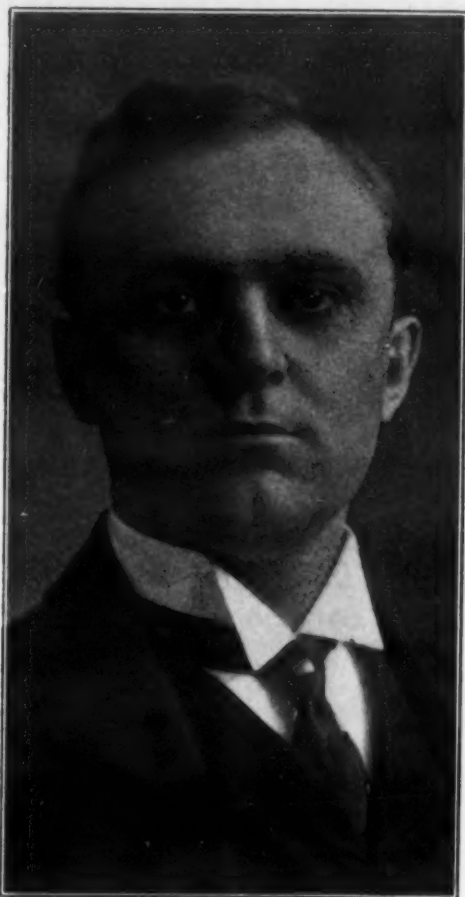


F. W. WODELL
New Director of the People's Choral Union

the Boston Symphony Orchestra, when he played the solo part of Loeffler's "Pagan Poem," is to play with many prominent orchestras in the country during the coming season and will appear many times in recital and concert.

Mme. Antoinette Szumowska, the pianist of the Adamowski Trio, will play many solo engagements as well as doing her work with the trio, which will tour the country extensively during the coming season.

Other pianists who are included among the Mason & Hamlin artists are Charles Anthony, who has just been made a member of the faculty of the New England Conservatory of Music, and who gave his first recital in Jordan Hall a week or two ago. He will play with the Hoffman Quar-



RALPH L. FLANDERS

General Manager of the New Boston Opera Company

tet and in recital and concert with other organizations during the coming season.

Louis Bachner, who was in Boston a part of last season, has become a member of the faculty of the Peabody Institute in Baltimore, but will do considerable public work during the coming season.

Edith Thompson, the Boston pianist, has many engagements for the coming season. Stojowski will also do a considerable amount of recital and concert work during the season.

L. H. Mudgett, manager of Symphony Hall, and local manager for many important concerts and recitals, announces that the first of the important dates this season will be the regular recital by Mme. Sembrich, Friday afternoon, November 6.

Among the pianists who will appear under Mr. Mudgett's local management are Adela Verne, Mrs. Bloomfield-Zeiser, Mme. Goodson, Gabrilowitsch and Lhévinne. The violinists will include Mischa Elman, Arthur Hartmann, and the young American, Spalding. There will also be a recital by Dr. Ludwig Wüllner.

The Hess-Schroeder Quartet will give a series of five concerts and the Fonzaley Quartet will also be heard in a series of three concerts.

The Kneisel Quartet will give a series of five concerts and through the courtesy of Mrs. John L. Gardner, the performances will be given in the music room of Fenway Court. The soloists will include Mme. Goodson, Gabrilowitsch, Ernesto Consolo, Courtland Palmer and Arthur Foote. Promise is made that the programs will include novelties. The coming season will be the twenty-fourth of the quartet.

The Hoffman Quartet, Jacques Hoffman, principal, will give the usual number of concerts during the season.

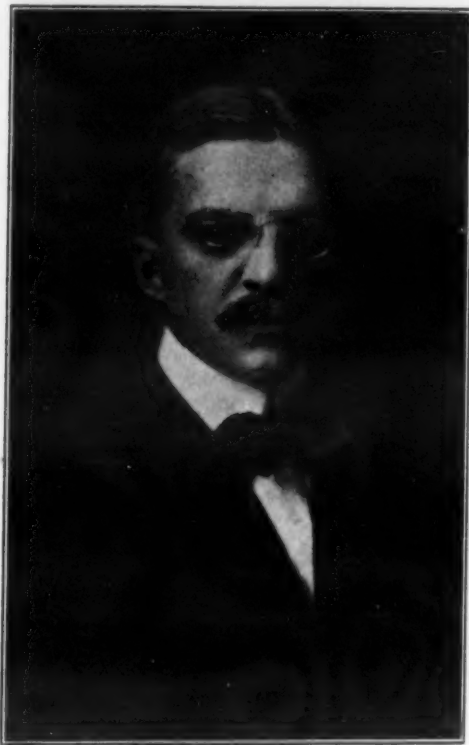
Five concerts will be given during the coming season by the Handel and Haydn Society, Emil Mollenhauer, conductor. There will be the regular two performances of the "Messiah" at Christmas; on February 3 a production of Mendelssohn's "Elijah" will be given and will be in the nature of a celebration of the hundredth anniversary of Mendelssohn's birth. On Good Friday Verdi's "Requiem" will be given and at the Easter concert "The Creation."

The coming season will be a noteworthy one for the Apollo Club, Mr. Mollenhauer, conductor, in that the organization, which was founded in 1871, will present its two hundredth concert. This concert will be given November 9 in Symphony Hall, and Geraldine Farrar has been engaged as the soloist for this occasion. The club will present the usual miscellaneous program. Three concerts will be given by the club in Jordan Hall in January, February and April. The Apollo Club is an interesting organization and one of the finest of its kind in the country. The active membership is limited to one hundred members and there are at present about seventy-five. The club numbers among its membership some of the best men soloists and church singers in the city.

Mr. Mollenhauer conducts oratorio societies in Lynn, Salem, Newburyport and Brockton, Mass. During the coming season the concerts in Lynn will include "Aida,"

"St. Paul," and Mendelssohn's "Hymn of Praise"; in Salem the "Hymn of Praise," "The Walpurgis Night," Mascagni's "Cavalleria Rusticana"; in Newburyport, "Elijah," "The Crusaders," "Cavalleria Rusticana" and "The Walpurgis Night"; in Brockton the Mendelssohn "Hymn of Praise," and either "Cavalleria" or Verdi's "Requiem" will be given.

The Cecelia Society, Wallace Goodrich, conductor, will give the customary three concerts, the opening one being in Symphony Hall December 8, when Horatio Parker's "St. Christopher" will be performed. Stephen Townsend, the Boston baritone, will be one of the soloists. The second concert will be in Jordan Hall February 9. A miscellaneous program will be given, without accompaniment. The last



HENRY L. MASON

Chairman of the Board of Directors of the Mason & Hamlin Company

concert will also be given in Jordan Hall, April 22, with orchestra. The works to be performed will be announced later.

The Boston Singing Club, H. G. Tucker, conductor, will perform at its first concert in December César Frank's Mass in A major, H. W. Parker's "Shepherd's Vision" and Nevin's "Quest," orchestrated by H. W. Parker. The program of the second concert in March will consist of part-songs, and short works for a chorus and mixed voices.

The People's Choral Union will give this season the regular two concerts, one in January and the annual concert in the Spring. For the first named the new conductor, F. W. Wodell, has chosen a short patriotic cantata, "Barbara Frietchie," by Jules Jordan, and the fine dramatic work for soloists, chorus and orchestra, "The Crusaders," by Gade. The concerts this season, as formerly, are to be given in Symphony Hall, with the assistance of a full orchestra of symphony players, and thoroughly competent soloists. The work for the annual concert in the Spring, and the soloists for the first concert will be announced later.

Mr. Wodell, the new leader, is a man of long, varied and successful experience as a choral conductor. He has abundant energy and enthusiasm, and the friends of the Union are congratulated on the fact that they have been able to find such a man to take up the work.

The Operatic Society will perform "San Toy" some time in December. This society is under the able direction of H. F. Odell.

The exclusive musicales at the Hotel Somerset given by Mrs. Hall McAllister will be continued this season and probably three concerts will be given. These concerts are not in any sense public, subscribers only being offered the opportunity of purchasing tickets. The entire list of artists has not been completed, but will include the young Russian pianist, Tina Lerner, and probably others who will make their American debuts this year. It has always been Mrs. McAllister's pleasure to offer several artists new to Boston.

Among the artists who will appear at Steinert Hall during the coming season are Carolyn Louise Willard, of Chicago, pianist; Heinrich Meyn, baritone; Dr. Ludwig Wüllner, baritone; Louis Bachner, pianist; Francis Rogers, baritone; Mr. and Mrs. David Mannes, in violin and piano recitals, and Nathan Fryer, pianist.

Mrs. Helen Allen Hunt, contralto, spent the Summer in Europe and selected a number of novelties which she will incorporate in her recital programs during the coming season. She has resumed her work as soloist at the Christian Science Mother Church in Boston and has opened her studio in the Pierce building.

The only Boston artist engaged this season for the Worcester Music Festival which took place September 30, October 1 and 2, was Lilla Ormond, the contralto, who had a most successful season in concert and recital work last year, and who has come under the management this season of H. Godfrey Turner, of New York. Miss Ormond's season promises to be one of her best and she has many important engagements already booked.

Virginia Listeman, the soprano, who



EMIL MOLLENHAUER

Director of the Handel and Haydn and Other Boston Choral Societies

made such a successful tour during the Spring and Summer with Innes's Orchestral Band in the West and South, has returned to her home in Boston and has many plans under way for recital and concert work during the coming season.

Stephen Townsend, the baritone soloist and teacher, whose recitals at Steinert Hall were so warmly received by large audiences, will give a series of recitals this season and also a solo concert with an orchestra of forty men from the Boston Symphony Orchestra with Gustav Strube, conductor. Mr. Townsend will sing the part of *Satan* in "The Legend of St. Christopher," at the first concert, December 8, of The Cecelia Society.

Earl Cartwright, the baritone, has returned from his home in Portland, Ind., where he spent the Summer, and will have many public appearances during the coming season.

Anna Miller Wood, the contralto, has returned from California, where she spent the Summer, and will continue her teaching at her studios in the Pierce Building. She will be heard in concert and recital during the season.

Mrs. Bertha Cushing Child, contralto, will appear in two concerts in Greenfield, Mass., next week, and has many engagements pending and already booked for the season. Mrs. Child's services are always in much demand for oratorio and concert work in this city and others here in the East, and her engagements this season will include three concerts in cities in Maine.

Frank E. Morse, Boston's successful vocal teacher, has reopened his studio in Steinert Hall and has an excellent class of pupils who give far more than ordinary promise.

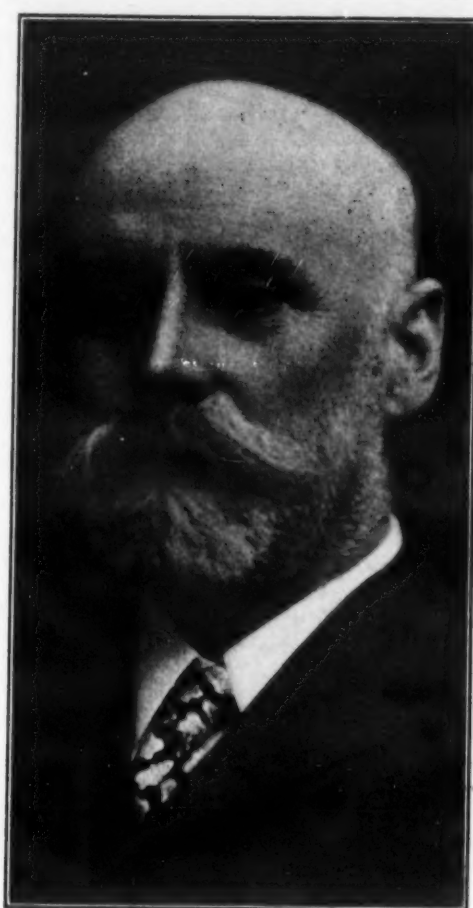
Katherine Ricker, contralto, who has opened her studio in Trinity Court, will appear in concert and recital in addition to her church work as soloist in the Central Congregational Church.

Henry T. Wade, the organist, has opened his studio for teaching in Steinert Hall. Mr. Wade will arrange a series of recitals for the coming season.

Mme. Caroline Gardner Clarke-Bartlett and her able assistant, Winburn B. Adams, have opened studios in the Pierce Building. The rooms have been attractively decorated and offer excellent accommodations for Mme. Bartlett and her assistants in their work of teaching.

Josephine Knight, soprano, who is one of Boston's popular soloists, will be heard many times during the coming season.

Arthur J. Hubbard, the bass soloist, and one of Boston's most distinguished teach-



H. G. TUCKER

Director of the Boston Singing Club

ers of voice, has opened his studio at 150-A Tremont street, and will as heretofore have the assistance of Mme. Hubbard and Frederick J. Lamb.

George Dean, the tenor, who is a member of the quartet at King's Chapel, will continue his teaching at the Lang Studios, No. 6 Newbury street, and will do considerable concert and oratorio work as he has in the past.

Francis V. Weaver, the blind pianist, who appeared with success in the Summer at the Boston Theater, will play in recital in the East this season.

Jessie Davis, the pianist, has opened a new studio at No. 289 Newbury street, where she will teach this season. Miss Davis will do a great deal of concert and recital work during the season.

Eben Howe Bailey, the distinguished composer, teacher and organist, has reopened his studios in Huntington Chambers and will have the assistance as in previous seasons of Mme. Bailey.

Bertha Wesselhoef Swift, the soprano, will give her attention the coming season to several recitals of songs for children in which she has made such a pronounced success.

The Boston friends of Helen Reynolds, the violinist, will be glad to learn that she is to return to this city, and this will result in the re-establishing of the Helen Reynolds Trio, composed of Miss Reynolds, Margaret Gorham, pianist, and Miss Halliday, cellist.

John Hermann Loud, the distinguished concert organist, has arranged for another of his series of recitals in the First Baptist Church, Newton Center.

Allen Davenport, the writer and teacher, is carrying on the work of his father, the late Warren Davenport, in a most able manner. Mr. Davenport continues the studio of his father at Huntington Chambers under the name of the Warren Davenport School of Vocal Art.

One of the departments connected with the Howe-Fabri Vocal School this season will be the Boston Opera Club, which will be affiliated with the League of Metropolitan Opera Clubs in New York. The object of the club is to train singers for choruses and second parts in opera.

The Boston Sextet Club, C. L. Staats, director, will tour the Middle States and East during the coming season.

Josephine A. Jones, principal of the Child Garden Music School, and of the normal school connected with this institution, will return next month from a European trip covering several months.

William Caven Barron, the composer and pianist, and principal of the London Conservatory of Music, London, Ontario, Canada, who spent several weeks in Boston last season, will probably return to Boston during the coming season for another short stay, during which he will give his attention to his work of composing and also to teaching.

F. W. Wodell, conductor of the People's Choral Union, has returned from the West, where he spent the Summer, and has brought several singers to Boston to study with him. He has reopened his studio in the Pierce Building. In addition to his work with the People's Choral Union, he is conducting a new male voice club in Stoughton, Mass.

Samuel Richard Gaines, who with Mrs. Gaines made such a favorable impression in their recital here last season, will undoubtedly give another recital here this season, and will also do considerable recital work in the East.

John Crogan Manning, the pianist and teacher, has reopened his studio in Symphony Chambers Building. Mr. Manning is planning an extended concert tour through the South during the coming season.

The Tippet-Paull studios, in the Pierce Building have been reopened for the season. These studios are conducted by Clara Tippet, the well-known Boston teacher, and William Alden Paull, who recently took charge of the vocal department in the Theological Seminary in Cambridge.

Harriet S. Whittier, who has been so successful in her training of pupils for church and oratorio singing, has reopened her studio in Symphony Chambers Building.

James Rattigan, tenor of the First Baptist Church of Commonwealth avenue, will continue his work in oratorio and recital this season, and will also do some teaching.

Mme. Sundelius, soprano, also of the First Baptist Church, has already made many engagements for the coming season, and it is apparent that it will be one of her most successful.

The list of artists being presented this season by Manager W. S. Bigelow, Jr., is more noteworthy than he has ever offered during the past five years. Mr. Bigelow states that he has worked faithfully along the lines of not alone simply supplying an artist, but of studying and catering to the musical needs of each community.

The famous Adamowski Trio is being rapidly booked in the East, West and South.

Mme. Antoinette Szumowska, the eminent Polish pianist, in addition to appearing in recital and with orchestras, is the leading member of the Adamowski Trio, and one of the best women pianists resident in the United States. Mme. Szumowska will make a short tour of the South with Mme. Rosa Linde, contralto, during the season.

Mme. Rosa Linde, of New York, will appear in the West and East as well as in the South.

Thomas Evans Greene, of New York, Mr. Bigelow considers to be one of the best tenors in the country. Mr. Greene has had great experience in opera, oratorio and recital, and has been soloist with the New York, Philadelphia and Washington orchestras, and was tenor soloist with Mme. Sembrich two seasons ago. He will appear in Washington in January in a new song cycle with Rider-Kelsey and others.

Edith Thompson, the well-known American pianist, will appear with the Kneisel Quartet in Brooklyn, November 19, and in New York City, November 22. Miss Thompson will appear in Chicago and other

Western cities as well as in the South.

Nina Fletcher, the talented young violinist, who has been in Europe during the past Summer, will not return until January 1st, owing to engagements in recital and with orchestras. She will be available in this country from the 10th of January until the end of the season.

Mme. Evta Kileski, the noted Boston soprano, has appeared repeatedly in the West and South and East in oratorio.

Nellie Wright, of New York, the well-known dramatic soprano, is booked to appear at the Festival in Saginaw, Mich., October 29.

Emma Buttrick Noves, of Boston, is a young soprano of great promise who will appear in recital and oratorio the coming season.

Edith Castle, the Boston contralto, has appeared successfully in festival and concert work and will make many prominent appearances the coming year.

Willard Flint, the Boston basso cantante, has appeared with the Handel and Haydn Society of Boston in oratorio, six times, and he has been repeatedly re-engaged by other oratorio societies in the East and South.

The Tolmanina Trio, composed of A. Laura Tolman, 'cellist; Gertrude Marshall, violinist; Myra Winslow, pianist, will appear in the Middle West and East the coming season, and a number of bookings have already been made.

Mr. Bigelow is greatly interested in the career of Nettie Studley, a young coloratura soprano, twenty years of age. He claims that she is without doubt the most promising of all the younger singers that he has heard the past few years.

Arthur Hadley, a leading 'cellist in the East, will make a limited number of appearances owing to the fact that he is a member of the Boston Symphony Orchestra.

DELBERT L. LOOMIS.

Emma K. Denison Resumes Classes

Emma K. Denison has resumed teaching at her New York studio, No. 113 West 12th street. Miss Denison has just completed a busy three months' season in Williamsport, Pa., where she taught singing and sight reading. She reports that people are awakening in that section of the country to the importance of early ear training in music, with the result that in several of the smaller places about Williamsport sight reading is being introduced in the public schools.

Mrs. Edwin S. Reider, a pupil of Miss Denison, was recently appointed supervisor of music in the schools at Hughesville, Pa.

University Engagement for Miss Eyre

Agnes Gardner Eyre, the New York pianist, has been engaged to play at the Susquehanna University, Selins Grove, Pa., on October 22.

PROVIDENCE CLUBS BUSY REHEARSING

Arions Enter Upon Twenty-Seventh Year of Their Existence with Renewed Vigor—Boston Symphony and Outside Chamber Music Organizations to Be Heard

PROVIDENCE, R. I., October 5.—The memories of last year's musical season are still fresh in the minds of enthusiastic concertgoers, and now that the opening of the season of 1908 and 1909 is approaching there is much expressed interest in matters musical.

There are several musical organizations in Providence, and first on the list must come the Arion Club, not only on account of its size and membership, but also because of its twenty-seven years of service for the public. It was organized in 1882 by a few enthusiastic musicians, the best professional singers in town, well-known

vin P. Irons as director. It is promising two good concerts this year.

Dr. Arthur de Guichard, director of the Providence Choral Association, announces that this club has in preparation "The Crusaders," Gade; "Hymn of Praise," Mendelssohn, and "Marie Magdaleine," Massenet. In addition, the Providence Opera Society of ninety-two active members will continue its work of last year under his directorship, and produce one or two operas during the season at the Opera House.

The Boston Symphony Orchestra is booked at Infantry Hall for its usual season of three concerts, and the Kneisel Quartet, as in the past nine seasons, will give a series of three concerts.

The Providence Musical Association offers for its students' course Fannie Bloomfield-Zeisler in a piano recital, December 4; Mischa Elman in a violin recital, January 1; Susan Metcalfe in a song recital, January 15, and the Hess-Schroeder Quartet, February 5. As last year, these concerts will all be held in Memorial Hall.

The Listeners' Club, of which Annie Gilbraith Cross is manager, will give in Churchill House its usual series of lectures and afternoon musicales. The Foster String Quartet—Albert T. Foster, violin; Mr. Tourtelotte, second violin; Mary Pratt, viola, and Mrs. Albert Foster, 'cello—will give its usual monthly concerts, beginning the first Wednesday in January.

Harriot Barrows has in preparation the program for her Boston recital, in which she will have the assistance of Dorothy McTaggart Miller, and will repeat this program here later in the season. Emma Winslow Childs, pianist, promises two concerts, with the assistance of artists from outside.

Mme. Avis Bliven Charbonnel, who was Mme. Sembrich's accompanist on her Southern and Western tours last Fall, has been in Europe studying with Godowsky. She has recovered from her sudden illness there and will return to America in October to fill numerous engagements.

L. M.



DR. JULES JORDAN

For Twenty-five Years Conductor of the Arion Club of Providence, R. I.

amateurs and several persons prominent for their philanthropic interest. For twenty-five years it had one president, the late William Goddard, who in the various financial experiences which all musical clubs must sooner or later undergo proved himself a valued friend.

Through the zeal and untiring energy of its one conductor, Dr. Jules Jordan, it has reached an enviable standard of excellence in choral singing. It has brought to Providence most of the great singers during the past twenty-five years, its repertoire growing from part-songs to cantatas, oratorios and operatic works.

It plans this season the production of "The Creation," "The Damnation of Faust" and Elgar's "Caractacus."

In this connection it is fitting to record also Dr. Jordan's directorship of the Narragansett Choral Society at Peacedale, R. I., and the Choral Unions of North Attleboro, Taunton and Mansfield, Mass. These societies all bear testimony to his fine work. At the Worcester festival of 1897 he conducted his own work of "Barbara Frietchie."

The "Einklang," a men's chorus, numbering forty-two voices, with Gustav Saacke as president and director, rehearses every week the songs of the Fatherland, and will give its usual public concert in the Spring.

The Apollo Club was organized two years ago, with thirty male voices and Ir-

Katharine Fisk, the American contralto, has decided to devote herself in future to teaching, and for that purpose has taken a theater studio in Paris. "I am going to teach for the love of it," she told some friends the other day. "For years, all through long concert tours, I have been haunted by the idea of teaching. Five pupils are waiting for me, but I have some concerts to give first. I sing at Bad Nauheim, then at Frankfurt, then in Albert Hall, London. Then good-by to concert singing."

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CHORAL AND ORCHESTRAL NOVELTIES PROMISED FOR CHICAGO

Theodore Thomas Orchestra Opens Its Season Next Week—Many Distinguished Artists Engaged—Max Reger's Interest in the Musical Art Society and Clarence Dickinson

CHICAGO, Oct. 5.—The Theodore Thomas Orchestra will open its eighteenth season in Orchestra Hall October 16 and 17, lasting until April 23 and 24, which constitutes twenty-eight afternoon and twenty-eight evening concerts under the direction of Frederick Stock. The orchestra will consist of eighty-seven players and its personnel will be practically the same as last year.

Chicago enjoys the distinction of having an orchestra that is supported by the people



D. A. CLIPPINGER

Conductor of the Chicago Madrigal Club

and is now self-supporting. Its members give their entire time to preparation for the performances in the season. The orchestra has its own building and the financial situation improves with each year. The soloists will be as follows: Mme. Galski, Mme. Rappold, Katherine Goodson, Adela Verne, Mrs. Fannie Bloomfield-Zeisler, Ernest Schelling, Ernesto Consolo, Emil Sauer, Paderewski, Mischa Elman, Albert Spalding, Alexander Petschnikoff, Leopold Kramer, Ludwig Becker, Bruno Steindel, Wilhelm Middle-schulte and Enrico Tramonti.

The Musical Art Society of Chicago is made up of singers, all of whom are recognized by the public as artists. Clarence Dickinson, the conductor, is a musician of high attainments; he is an organist, composer and an admirable leader. The society through Mr. Dickinson's able efforts is noted for giving programs of distinctive novelty, and Mr. and Mrs. Dickinson have just returned from Europe where they have been traveling looking up works that have not yet been given in this country. They met Max Reger at Leipzig, and he expects to write works for the Musical Art Society. He is desirous that the society sing his "Abendlied" this year. The selections planned for this season by Mr. Dickinson are Johann Sebastian Bach's Motet, "Nun ist der Heit"; Johann Michael Bach's "Ach Herr Warte nur"; Palestrina's "Salve Regina," for triple choir; "Old Christmas Songs" of Gevaert, and Josquin de Pres's "Miserere." Among modern composers is Sigmund von Hausegger's "Requiem" for eight part a cappella choir performances. Russian songs by Cesar Cui and Archangelsky, director of the famous St. Petersburg Archangelsky Choir, will also be used this year. The concerts are announced to take place in December and March.

The Central Choral Association has been organized to meet numerous suggestions for the establishing of a permanent organization where students of music who desire to engage in church work may have the combined advantages of professional training and practical experience, and also where persons who are musically inclined, but without time and facilities for securing private instruction, may obtain a thorough musical education at a nominal cost. The



FREDERICK A. STOCK

Director of the Theodore Thomas Orchestra

organization will be conducted under the personal direction of Milton R. Harris. The selections used will include oratorios, cantatas, Te Deums and the higher grade of anthems used by the best churches, as well as glees, madrigals and secular choruses. Orchestrated selections will be used from time to time and rehearsals will be held with orchestra and soloists, thus giving the students the opportunity of studying the composition in whole.

The Chicago Apollo Club will give the "Messiah" for its first concert as is its custom, the dates being December 28 and 30.



L. G. GOTTSCHALK

Director of the Gottschalk Lyric Club of Chicago

"Elijah" will be given February 22 and 23. Bach's Mass in B minor will be the offering for April 5, the performance to take place from 5 to 6:30 p.m. and from 8:30 to 10:15 p.m., one performance with recess. "The Children's Crusade" will be an extra concert on April 26. The soloists for the "Messiah," as announced, are to be Elizabeth Dodge, Rose Lutiger Gannon, Reed Miller and Arthur Middleton. The "Elijah" soloists will be Louise Ormsby, Janet Spencer, Edward Johnson and David Bishop, and the soloists for Bach's Mass are to be Edith Chapman Gould, Christine Miller, George Hamlin and Herbert Wither-spoon; Arthur Dunham, organist.

The Chicago Mendelssohn Club, one of the best-equipped male choruses in the West, whose conductor is Harrison M. Wild, will give three concerts this season and will give twenty-seven new numbers, twelve numbers that have been sung during fourteen seasons, some of which have



CLARENCE DICKINSON

Director of the Chicago Musical Art Society

not been heard in Chicago for ten years. Paul Bliss has written a selection for the club called "A Plainsman's Song," that will have a place on one of the programs. Among other selections to be presented are: Mendelssohn's "To the Sons of Art"; Converse's "Serenade"; Hammond's "Lochin-var"; Liszt's "Requiem," and possibly a large work by Daniel Protheroe.

The New York Symphony Orchestra and the Chicago Symphony Orchestra are being booked extensively by Charles Beach, of this city. Myrtle Elvyn will play eight engagements with the Damrosch Orchestra in January and will make a three months' tour with the Chicago Symphony Orchestra after



THOMAS TAYLOR DRILL

Director of the Irish Choral Society of Chicago

February 20 covering the entire West in the tour.

The Philip Ray Agency has an exclusive list of Chicago artists under its management. Bruno Steindel and the Steindel Trio; Marion Green, basso cantata, and the Marion Green Concert Company; Dave Williams, cellist, and Meda Zarbell, a Southern girl pupil of Bloomfield-Zeisler's; Jessie Lynde Hopkins, contralto; Holmes Cowper, tenor; Dr. Carver Williams, bass, and Myrtle Elvyn, pianiste. Miss Elvyn will play in Chicago at a number of local clubs and will give her first public recital in Chicago on Sunday afternoon, November 15, in Music Hall. Max Bendix will repeat some of his triumphs of last season under the management of the Philip Ray Agency.

Charles Wagner, of the Slayton Lyceum Bureau, is branching out into a broader

Plans of the Apollo Club—New Works on Programs of the Mendelssohn Club, New York Orchestra and Chicago Symphony Booked Through Chicago Manager

field of activity than the bureau has ever before adopted. He will bring to Chicago such artists as Hartmann, the violinist, whose date is arranged for November 1. It is announced by Mr. Wagner that Fremstad will be here in concert November 7, under his management, and it will be her only appearance in Chicago this season. Lhévinne will play here December 6; Glenn Hall will have an appearance December 13, and Augusta Cottlow on January 3.

F. Wight Neumann will open his season



HARRISON M. WILD

Director of the Apollo Musical Club

of concerts here October 25 in Orchestra Hall, when Mme. Sembrich will make her only appearance here. The details of Mr. Neumann's plans were published in MUSICAL AMERICA last week.

The Gottschalk Lyric Club is an organization that has been in existence about three years. Its object is to prepare singers for public appearance in opera. L. Gaston Gottschalk, whose long experience in opera with the best opera companies of the past, is thoroughly fitted for this work. The singer undertakes the study of the operas, and step by step is given leading parts. The operas are sung in concert form, Mr. Gottschalk directing the performance. The works to be given this season are Rossini's "Stabat Mater," Saint-Saëns's "Christmas Cantata," and Sir Julius Benedict's "Lily of Killarney."

D. A. Clippinger, who has a school of singing in Chicago, is director of the Chicago Madrigal Club, which, besides filling city engagements, gives a few concerts in outside cities and towns each season. It will be remembered that the Chicago Madrigal Club every season offers a prize for the best poem, as well as for the best musical setting to the poem.

Two concerts will be given in Music Hall, as usual. Three numbers of Elgar's will have a place on the first program, which are taken from a set of six numbers called "From the Bavarian Highlands." Other numbers to be given at the first concert will be Cornelius's "Christmas Hymn," Palestrina's "Popule Neus," Lassen's "Thou Alone." An important feature of the second concert will be the prize madrigal song. The soloist for the first concert will be Lucile Tewksbury. Myrtle Elvyn will be soloist for the second concert.

CARRIE WOODS BUSH.

A recently completed memorial to Grieg at Bergen, Norway, takes the interesting and significant form of an orchestral pavilion, in which musicians are allowed to perform upon one condition—that the first number in every program shall be a composition of the great Norwegian composer.

SCHUMANN-HEINK'S OPENING CONCERT

Inaugurates Season with Song
Recital in New Academy of
Music Opera House

The new opera house of the Academy of Music in Brooklyn was opened on the evening of Friday, October 2, and Mme. Schumann-Heink had the honor of giving the first concert held in the building. All the seats had been sold for a week, for in addition to the interest of the occasion to Brooklynites, it was the only opportunity Mme. Schumann-Heink's admirers have had in twelve months to hear her.

Every seat in the auditorium was filled and in addition there were two hundred people on the stage. The house seats 2,200 and by reason of its fan-shaped arrangement every seat commands a reasonably close view of the stage. The acoustic properties are excellent. The basis of the decorative scheme is a soft gray tint relieved by delicate yellow, white and gold detail.

Behind the parquet is a deep marble foyer extending the entire width of the building. Many exits on three sides insure safety, and large elevators are provided for the galleries. The stage is equipped with the most modern devices. The entire building, which contains also a smaller concert hall and ballroom, is one of which the subscribers may well be proud.

Beginning with a recitative and aria from the Mozart opera "Titus," Mme. Schumann-Heink sang a scene from "Die Götterdämmerung" and arias from "Mignon" and "Samson and Delilah." Three Schubert songs, including the familiar serenade, six of Brahms's Hungarian gypsy songs and Chadwick's folk songs and "Danza" made up most of the remainder of the varied program.

Mme. Schumann-Heink was in the best of voice. She sang her heavier numbers with her well-known dramatic intensity and beauty of tone, while her English songs near the end of the program were rendered with a joyous swing which won her audience.

When Dark Scenes Were Barred

In his history of opera in New York, which is running in the New York Tribune, H. E. Krehbiel tells of the bad taste which prevailed in the '80s and '90s.

The aristocratic prejudice against gloom extended to the operas which contained dark scenes, and when Mr. Stanton once exercised his authority as director and had the stage lights going at almost full tilt in the dungeon scene of "Fidelio," the effect of Florestan's exclamation, "Gott! welch Dunkel heit!" upon an audience fully three-fourths of which was composed of Germans or descendants of Germans, the ludicrous effect may be imagined. Many

stories were current among the artists of the blithe indifference of the occupants of the boxes to artistic properties when they interfered with the display of gowns and jewels. One of them was that the chairman of the amusement committee of the directors had requested that the last act of "Die Meistersinger" be sung first, as it was "the only act of the opera that had music in it," and the boxholders did not want to wait till the end.

TRUNKS OF THE SINGERS.

Director Dippel Seeks Alteration of
Present Appraiser's Office Rule

Andreas Dippel is engaged in conference with the Appraiser's office, which requires trunks brought into this port containing theatrical costumes to be sent to the public stores for at least twenty-four hours.

When the artists of the Metropolitan Opera Company begin to arrive here with as many as twenty or thirty trunks and have to put them in bond," Mr. Dippel said, "it will occasion a great amount of trouble. These singers all own their costumes and take them out of the country in the spring, so there is really no reason why they should be detained so long.

"But the trouble about their arrival will be nothing compared to what is experienced when they start home. Usually they leave the morning after they have sung or as soon as they return from their tours. To send all these trunks back to the public stores before the singers depart for Europe will be to delay their departure longer than they will ever be able to stay here, especially if they are going to sing at Covent Garden. So I am trying to work out some plan by which all this delay may be avoided."

A Centennial Year

The new musical year, observes the Boston Transcript, will be one of interesting anniversaries. The centennial of the birth of Mendelssohn falls on February 3; a month later comes that of the birth of Chopin; Gounod's opera of "Faust" will have held the stage for fifty years on March 19, and in May Haydn will have been dead a century. The Mendelssohn centenary promises to be celebrated generally by established orchestras, and here in America Mr. Damrosch is already announcing two commemorative concerts, while the Philadelphia Orchestra will put "A Midsummer Night's Dream" on the stage for a single performance, with Ben Greet's company to act, while the orchestra plays Mendelssohn's music. Mr. Greet contemplates a similar performance in Boston.

Look Out, Caruso!

An unknown correspondent to the Boston Post writes:

"Dear Sir—I would like to call your attention to a young man with a wonderful voice. In a private party given to-night in Boston we engaged a young man by the name of Matthew Slattery, of Lynn, Mass. I have seen all the singers, but there never was a voice like this young man's. This young man's voice has no equal is the opinion of all that heard him to-night."

SEATTLE LADIES' CLUB WILL HEAR GADSKI

De Gogorza, Hartmann and Gabri-
lowitch Also Secured by City's
Oldest Musical Organization

SEATTLE, Oct. 5.—The Ladies' Musical Club, the pioneer musical organization of this city, has just announced its plans for the season and promises exceptional offerings, embracing nine regular concerts and four artist recitals. This is the eighteenth year of the club's musical activity.

As a result of the co-operation of the music-loving element of the city and the consequent financial success of the past years, another scholarship, the value of which is to be not less than five hundred dollars, will be given this year to some deserving student. The holder of the present scholarship, Maybell Murphy, has had the expense of all her tuition with Fannie Bloomfield-Zeisler borne by the Ladies' Musical Club. She has already received four hundred and fifty dollars.

Emilio de Gogorza, the baritone, will be heard on the evening of October 24. Gogorza has been heard in this city before, and it was at the request of many patrons of the art that negotiations for his appearance were concluded.

Arthur Hartmann, a young violinist whose sensational European success was duplicated on his first American tour, will be the second artist in the series. He will be assisted by Alfred Calzin. The date of this concert is December 19.

The stellar attraction of the series will be Mme. Johanna Gadske, of the Metropolitan opera house. Mme. Gadske will be accompanied on her tour by Frank La Forge, who has become a most interesting feature of Mme. Gadske's concert tours. The famous soprano will be heard on the evening of January 23. The last artist in the course will be Ossip Gabrilowitch, Russia's greatest pianist. Gabrilowitch will appear as soloist with the Boston Symphony Orchestra, in Boston, New York, Brooklyn, Washington and Hartford; also in various cities with the Kneisel quartet.

The club chorus which received so much favorable notice with the Damrosch orchestra at the close of the season will again be under the direction of Bowman Ralston. The first chorus rehearsal will be held at the Y. M. C. A. auditorium the first Tuesday morning in October.

The membership of the Ladies' Musical Club is composed of active associate and student members. During the past few seasons the membership has approximated five hundred. While the associate membership is not limited, it is of necessity curtailed by the seating capacity of the theater, consequently members are requested to send in their applications as early as possible that they may obtain the full benefit of the season's course.

The officers of the present year are: Mrs. H. D. Hanford, president; Mrs. M. A. Gott-

stein, vice-president; Mrs. B. A. Robb, recording secretary; Mrs. Frederick Bentley, corresponding secretary; Mrs. Mitchell Gilliam, treasurer; board of trustees, Mrs. R. W. Emmons, Mrs. W. B. Judah, Mrs. W. H. Whittlesey, Mrs. W. H. Moore.

TAKE HAMMERSTEIN BOXES

Additions to the List of Philadelphia
Subscribers Announced

PHILADELPHIA, October 5.—The names of additional applicants for boxes at Oscar Hammerstein's Opera House have been announced. The applicants are: James F. Sullivan, Arthur E. Newbold, William T. Wright, Joseph B. Townsend, J. N. Pew, Alexander B. Cox, Henry B. Cox, and Charles E. Cox.

The grand tier of boxes is practically completed. As yet the walls are bare of decorations, but an excellent idea of the design and size of each box may be had. In the rear of each box is a private room. These rooms open upon a broad promenade, which is for the exclusive use of subscribers to the grand tier. It is suspended above the orchestra floor, and all parts of it can be plainly seen from any part of the house.

Each in His Field

Charles Groves, the organ blower, who recently retired after thirty-three years' uninterrupted service at Westminster Abbey, is a picturesque looking old man, curiously reminiscent of the Victorian age. The scenes which he has witnessed from the corner behind the big organ would make a volume of excellent reading. He was on speaking terms with Queen Victoria, through whom he obtained the post at the Abbey in 1874. When the organ blower's parents died he states that on both occasions Queen Victoria "came in her carriage to the funeral." In his youth Groves worked as a blacksmith at Whippingham, and afterward received an appointment at Osborne House. A short time ago Sir Frederick Bridge said to him:

"I know you are very clever, Groves, but there is one thing you can't do."

"And what is that, sir?"

"Why, play the organ."

"True, true," replied the little old man, "but you couldn't play it either if I did not blow properly."—*New Haven Palladium.*

Arthur Claassen, of the Brooklyn Conservatory of Musical Art, will conduct a large chorus and orchestra at the Academy of Music.

On November 14, matinee and evening, the attraction will be "Aedipus Tyrannus," with music by Taine. This will be the first production of this work in New York.

On November 21, afternoon and evening, "Lucrezia Borgia" will be given, and Mendelssohn's "Midsummer Night's Dream" will follow on the 28th of the same month.

Schumann's "Manfred" and the "Masque of Comus" will be the productions for December 5 and 12, respectively.

At the latter there will be old-time music for strings and spinnet.

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NEW OPERA HOUSE THE CENTER OF PHILADELPHIA'S MUSICAL INTEREST

Hammerstein's Season Begins on November 17 with Performance of "Carmen"—Eighty Performances to Mark Season

By S. Eccleston Eichelberger

PHILADELPHIA, Oct. 5.—Philadelphia is about to enter upon the most interesting musical season in its history. The Fall and Winter months are replete with attractions of more than ordinary importance.

Of first concern to the steadily growing artistic element in the community, of course, is the Hammerstein program. The noted impresario has promised eighty performances, embracing a season of twenty weeks, during which he will introduce to the staid old Quaker City many of the most renowned song birds in the world. While he has not publicly outlined the entire schedule for the five months, preferring, as he says, to reserve some surprises, sufficient has been promised to convince the subscription supporters of his projects that he really intends to produce vocal talent such as never before was attracted to this city.

The Philadelphia Opera House opens November 17 with Bizet's "Carmen," Lalia, the Italian dramatic soprano, to appear in the leading rôle and to be supported by such songsters as Dalmores, Renaud, Trentini, Tancredi and numerous other stars; an orchestra of eighty, a singing chorus of 150, a ballet of fifty and an ensemble that will reach in the last act the enormous assemblage of about 800 singers on the stage. The second performance of the opening week will be "Samson and Delilah," with a magnificent cast and sumptuous produc-



PHILADELPHIA'S NEW OPERA HOUSE

performances of "Les Huguenots" November 5 and 10. The other musical organizations of the city will intersperse the season with programs of interest and artistic excellence.

A glance at the number of musical associations of Philadelphia; at the list of instrumental and vocal instructors, the majority of them graduates of leading European schools; at her academies of musical teaching, is indeed inspiring and promissory of a great future for the city's interests in this respect.

Among the most prominent musical organizations are: The Philadelphia Orchestra, Philadelphia Operatic Society, Philadelphia Choral Society, Mendelssohn Club, Orpheus Club, Eurydice Chorus, Fortnightly Club, Fellowship Club, Chaminade Club, Savoy Opera Company, Treble Clef Mask and Wig Club, Harmonie Singing Society, Junger Männerchor, Verdi Italian Symphony Orchestra, John Wanamaker Chorus, Strawberry and Clothier Chorus, Paul's Orchestra, Percival Ladies' Orchestra, S. P. Quinn Orchestra, Senators' Orchestra, Stumm's Orchestra, Royal Venetian Band, American Regimental Band, American Military Band, Brophy's Orchestra, Coleman's Orchestra, Coll's Orchestra, Franklin Concert Band, Germania Concertina Orchestra, Henrique Orchestra, Hobb's Concert Band, Iroquois Military Band, Koehler's Orchestra, Letter Carriers' Band, Liberty Concert Band, Lustman's Orchestra, McConnell's Orchestra, Miller's Orchestra and Herzberg's Orchestra. The distinguished instrumental and vocal instructors, all of whom have studios here, many being engaged for part of their time at the musical institutions of the city or in concert and church work, are: Nicholas Douty, tenor; Mme. Emma Suelke, vocalist; Mrs. Russell King Miller, pianist; Mrs. Phillips-Jenkins, vocalist; William Silvano Thunder, pianist; Henry Gordon Thunder, pianist; G. Shortland Kempton, pianist; Thaddeus Rich, violinist; G. Russell Strauss, baritone; N. Reid Eichelberger, contralto; D. Hendrik Ezerman, pianist and cellist; Susanna Dercum, vocalist; Elizabeth West Townsend, pianist; Luther Conradi, pianist; Anthony D. McNichol, tenor; Ellis Clark Hammann, pianist; Paul L. Meyer, violinist; Owen S. Fitzgerald, tenor; Frederick Maxson, pianist; Edward Shippen Van Leer, tenor; Henry Hotz, basso; Perley Dunn Aldrich, vocalist; Ralph Kinder, Herman G. Kuhne, pianist; Russell King Miller, pianist; William Beatty, Jr., basso; Frederick F. Leonard, vocalist; Hans Conrad Swertz, vocalist; Mrs. Hackett Cooper, contralto; Dr. G. Conquest Anthony, bass baritone; Marie Nassau, vocalist; Frederick C. Freeman, tenor; Katherine Rosenkranz, contralto; Alice Greimer, violinist; Carl Sidney Abbott, pianist; Louise De Ginther, vocalist and pianist; Jessie Catanach, pianist; Howard Robinett O'Daniel, vocalist; Stanley Muschamp, pianist; Katherine Berlin, vocalist; Frederick C. Scott, tenor; Edith Mathilde Cook, pianist; Miss Pabst, pianist and vocalist; Adele Sutor, pianist;

Thomas H. Turvey, vocalist; Martinus Van Gelder, instrumentalist; Katherine Etner, instrumentalist; T. Edwin Solly, vocalist and pianist; Mary Woodfield Fox, pianist; Henry S. Fry, organist; Caryl Perot, soprano; Agnes Clune Quinlan, pianist; Ellen M. Wessels, vocalist; Minnie T. Wright, vocalist and pianist; Paul Eno, instrumentalist; Thomas J. Armstrong, instrumentalist; J. W. F. Leman, violinist; Helen G. Carpenter, pianist; W. Warren Shaw, vocalist; Elizabeth H. Hurlbrink, vocalist; Guido Ferrari, basso; A. A. Pattou, vocalist; E. Cholmeley-Jones, vocalist; William Heider, pianist; Louis Lazarson, pianist; Jacob Schaffer, violinist; E. M. Hartman, pianist; H. S. Kirkland, vocalist; S. Agnes Morison, soprano; A. Molarsky, violinist; Emily Stankowich, vocalist; C. C. Whalleen, instrumentalist; Johan Grolle, violinist; Estelle Stamm Rodgers, contralto; Viola Lansinger, vocalist; Maude Sproule, contralto; H. W. Green, pianist; Mabel M. Parker, pianist; H. Jameson Maltbie, pianist; Miss Hogan, pianist; Helen Boericke, vocalist; Emma Schubert, instrumentalist; Edith Mahon, accompanist; Jeannette Craig Dutt, soprano; Mrs. Grace Welsh Piper, vocalist; Samuel Meyer; Emily Hayden Pratt, pianist; Walter St. Clare Knodle, organist; Paul Krummeich, pianist and violinist; Frederick R. Davis, basso; Frank M. Conly, basso; Rollo F. Maitland, pianist and organist; Mme. Helene Maigille, vocalist; Frances I. Brock, pianist; James C. Warhurst, vocalist and pianist; Elsie Stewart Hand, pianist; Charlotte Lyons Grant, vocalist; Abbie R. Keely, soprano; Margaret Rattoo, vocalist; Ida Stahle, pianist; Ernest Felix Potter, pianist and vocalist; Albert W. Borst, pianist and organist; Edwin Evans, baritone; Ella Day Blair, pianist and vocalist; Clarence K. Bawden, pianist; Alice S. Allen, pianist; Louise May Hopkins, pianist; Florence Leonard, pianist; Alan H. Lewry, violinist; Nathan L. Frey, violinist; Sylvester Haas Kohl, pianist.

The most noted schools of music here are the MacHenry School, the Zobanaky, Columbia College, Germantown, Hyperion, Aesthetic Conservatory, Virgil Clavier, Pine Street School, Broad Street Conservatory, the Hahn School, Swaab-Fabiani School, William F. Smith School, Mrs. Bessie Edmonds Colley's School, E. K. Peall Conservatory, Philadelphia Conservatory, E. C. Courtney Conservatory, Kilgore School, Camille Zechwer Conservatory.

Professor Samuel L. Herrmann is just back from his vacation, spent in the far West. He visited Los Angeles, San Francisco, Santa Barbara, the Catalina Islands, Salt Lake City, Pike's Peak and Denver. He says that the Treble Clef will give two concerts in Horticultural Hall during the season, one in the Winter and the other in the Spring. The dates have not yet been fixed. At the First Unitarian Church, at which he is organist and musical director, he will give the usual recitals the first Sunday evening in each month, be-

Carl Pohlig's Orchestra Begins Its Season This Week—Local Operatic Society Plans Ambitious Program—Many Local Soloists

ginning in November. The Mannerchor, in which he is so deeply interested, will appear in two concerts during the Winter and at the German American Charity Ball the first Monday in February. Professor Herrmann is also organist at the Rodef Schalom Synagogue.

The Dietrich Pianoforte School, Walter N. Dietrich, director, resumed courses last month in Keith's new theater building. Stephen Campbell, a young concert pianist; Rae Benjamin, who will play a number of piano recitals in and near Philadelphia this Winter, and Walter Van Horn have been added to the faculty to teach piano.

Paul Krummeich will give several recitals during the season at his new studio, No. 1623 Chestnut street, assisted by several soloists of the Philadelphia Orchestra. The program will be made up of compositions for piano and ensemble, both of classical and modern character. There will be sonatas for piano and violin by Nardissi, Beethoven, Cesar Frank, etc., and piano quartets by Beethoven and Dvorak.

T. Edwin Solly, organist and choir director of the First Reformed Church, teacher of voice, organ and piano, with a studio in the Presser Building, expects a busy season. He had charge of the music in Franklin Square during Founder's Week celebration conducting a chorus of 300 voices and an orchestra. He expects to give a choir concert later in the season and cantatas during the Christmas and Easter periods. Mr. Solly's compositions, such as church anthems, solos and duets,



CARL POHLIG

Director of the Philadelphia Orchestra

tion. The third performance will introduce Tetrassini in "La Sonnambula." Mary Garden will appear in "Thais" at the closing performance of the week.

Next in importance of interest to the classic musical taste is the Philadelphia Orchestra schedule. Next Friday afternoon this splendid organization, that has so far done more than any other in enhancing the city's musical prominence, will reopen its season of forty-four dates—twenty-two afternoon and twenty-two evening symphony performances. Every Friday afternoon and Saturday evening from October 16 to March 13, inclusively, the Orchestra will play at the Academy of Music, with Carl Pohlig as conductor. Mme. Cecile Chaminade appears with the Orchestra November 6 and 7. On February 3 the 100th anniversary of Mendelssohn's birth, the Orchestra, in conjunction with the Ben Cret Players, will present the dramatic and musical setting of Shakespeare-Mendelssohn's "Midsummer Night's Dream." The orchestra has also arranged performances for Thursday, December 3, and Wednesday, February 3.

The Philadelphia Operatic Society, an association of local talent that has in so short a time commanded so much attention at home and abroad, will give two



SAMUEL L. HERRMANN

Director of the Clef Club

all sacred, are favorites with singers.

Enthusiastic over the coming tour of its patron saint—Mme. Cecile Chaminade—the Philadelphia Chaminade Club is planning an unusually interesting and important prospectus. The active membership, hitherto limited, will be considerably enlarged. There will be three public concerts and the usual club meetings. The prospectus will be issued in a short time. The officers for the following year are: President, Helen Pulaski Innes; vice-president, Susanna E. Dercum; treasurer, Theresa F. Linchheim; secretary, Agnes Clune Quinlan; corresponding secretary, Janette F. Gittelsohn.

Helen Pulaski-Innes re-enters the professional field this season with a larger and more important prospectus than ever before. Probably first in importance is the recital under her management of Mme. Cecile Chaminade, who makes her initial tour of America this season. There will be three unusually interesting Chaminade Club concerts under her direction. Mrs. Innes has been engaged to manage three important concerts in New York and will as usual conduct the Teachers' Chorus. The novelty she will present, however, will be the first performance in America, of a new French work for children's chorus, orchestra and soloists. This with

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Mme. Nordica, Mme. Jemelli, Mme. Langendorff, Mme. Maconda, Mme. Ba-fon, Germaine Schlitzer, Dalmores, Spaulding, Patschikoff, Franklin Lawson, Frederick Hastings, Edwin Lockhart, Edouard Bethier, Arery Belvor, will appear as soloists with this orchestra.

the management of other recitals will mean the busiest season in Mrs. Innes's career.

The People's Sight-singing classes are organizing for the coming season. The Choral Union of Philadelphia, which is an outgrowth of these classes, is just entering upon its third season and began rehearsals Monday, September 21, taking up Von Bree's "St. Cecilia's Days" for the first concert, early in December. For the second concert, early in March, they will prepare Mendelssohn's "Loreley." In the short time the Choral Union has been in existence, it has given three concerts, at which were sung Handel's "Acis and Galatea"; Mendelssohn's "Athalie," and Bennett's "May Queen."

Frederick Maxson, organist and musical director of the First Baptist Church, is looking forward to a successful season, as the opening has been auspicious. He gave the inaugural organ recital at the First Baptist Church, Moorestown, N. J., October 1, assisted by the soprano of his choir, Isabel R. Buchanan. He is planning to give some organ recitals at his own church on the Saturday afternoons of November, beginning at 3:45 o'clock. The Sunday evening musical services of the church were resumed yesterday.

Determined to make the Metropolitan Opera Company's season more successful and attractive than ever before, directors Andreas Dippel and Giulio Gatti-Casazza have completely reorganized it.

The season at the Academy of Music will consist of twenty performances, eighteen nights on the following dates: Tuesdays, November 17 and 24, December 1, 8, 15, 22 and 29; January 5, 12, 19 and 26; February 2, 9, 16 and 23; March 2. Thursdays, February 18 and 25, and two matinees, Thursdays, January 7 and 28.

S. E. EICHELBERGER.

Adela Verne on Her Way Here

Adela Verne, the English pianist whose American tour begins in Carnegie Hall on Saturday afternoon, October 17, will arrive in New York next Friday or Saturday of this week on the *Lucania* and will go at once to the Green Mountains to remain until the opening of her tour. Miss Verne will appear in New York several times in October, November and December in recital and in concerts with orchestra.

DENVER'S OFFERINGS FOR THE SEASON

Brilliant List of Attractions For Western City's Many Music Lovers

DENVER, COLO., Oct. 1.—A glance over the promises for the approaching music-season in this city reveals an unprecedented list of artists, scheduled to appear in recitals and in concerts with the various local musical societies. Never in the annals of the Queen City of the Plains, have its concert patrons



HATTIE LOUISE SIMS

Director of the Tuesday Musical Club of Denver

been offered such an opportunity to satisfy an increasing desire to become acquainted with the achievements of the world's greatest interpreters.

The Tuesday Musical Club, an organization whose entire income from concerts is



RAFFAELLO CAVALLO

Director of the Denver Symphony Orchestra

devoted to the advancement of art in this city, begins its eighteenth season of commendable effort next month with the tenor Bonci for its first attraction. The other soloists to appear during the Winter under its auspices are Lillian Nordica, Maud Powell, Glenn Hall and Katharine Goodson. Each of these artists will share a program with the far-famed club chorus consisting of sixty or more women's voices, whose work has been elevated to its present enviable state of excellence, solely through the influence of its capable director, Hattie Louise Sims.

Another company of singers affording Denver audiences infinite pleasure annually both by its own admirable performances and by its wisely chosen list of assisting artists, is the Apollo Club. This society of men's voices since it began following the

careful guidance of its versatile director, Henry Houseley, is yearly enjoying increased artistic, and hence financial, prosperity. David Bispham will be presented by this club in November, Gadski with Frank La Forge in January, while Daniel Beddoe appears in February as soloist at the final concert in its series.

Robert Slack, the local manager, announces a schedule which for variety and attractiveness must find favor with the most exacting concert-goer. In his popular "Slack Series" we shall be entertained first by Calvé and her company, on October 29, at the new Auditorium, then by Mme. Jomelli and Arthur Hartmann, on November 19, and at the concluding concert we shall hear Olive Fremstad for the first time in this city. In addition to these artists Mr. Slack promises Karl Klein and Brahm Van den Berg for appearances in his course. Mischa Elman, Lhévinne and Dalmorès will also be brought here this season through the efforts of this manager.

The announcement of the nature of the Denver Symphony Orchestra season is withheld pending the adoption of the plans of its conductor, Raffaello Cavallo, who, in conjunction with several progressive citizens, is endeavoring to make the present organization permanent. If the hopes of Mr. Cavallo are fulfilled we may add to those already mentioned three orchestral concerts weekly, for a period of sixteen weeks.

Oratorio must be included in the class of music keenly appreciated by Denver audiences, and one, sometimes two, of the standard oratorios are given yearly by the Trinity Church Choir, greatly augmented under the able direction of Wilberforce J. Whiteman.

Notwithstanding the interest aroused in the entertainment-seeker by these alluring prospects, he cannot forget the promise of a two weeks' season of grand opera at the new Auditorium in April, through an arrangement with Oscar Hammerstein for his Manhattan stars. The fulfillment of this promise will close an unparalleled season in a brilliant and fitting manner.

WILHELM SCHMIDT.

Angelo Neumann, the veteran director of the German National Theater in Prague, has returned to his post entirely recovered from his illness. He produced "Pelléas et Mélisande" on his recent seventieth birthday.



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MAY MUKLE, 'Cello
ANNE FORD, Piano

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LOUIS GREEN, 2d Violin
JACOB ALTSCHULER, Viola
MAY MUKLE, 'Cello

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ORCHESTRA ASSOCIATION WILL HAVE NO PART IN CINCINNATI SEASON

With No Festival Next May, City's Music Lovers Will Depend Upon Local Choral Concerts, Visiting Artists and Conservatory Programs

CINCINNATI, O., Oct. 5.—For the first season in many years Cincinnati musical affairs, so far as public concerts are concerned, are in a somewhat chaotic condition. The Orchestra Association which so successfully maintained the Cincinnati Symphony Orchestra for thirteen years and was instrumental in bringing various orchestras to Cincinnati last season, will not be active this year. We have no festival to look forward to next Spring, since the festival performances are given only on alternate years, and we shall be compelled to rely entirely upon such organizations and artists as may visit the city from time to time during the season.

It has been announced that Damrosch and his orchestra will give a concert in Music Hall during October, and in November Lhevinne will be heard in a piano re-



ALFRED HARTZELL

Supervisor of Music in Cincinnati Public Schools, and Trainer of the May Festival Chorus



EDWIN GLOVER

Musical Director of the Orpheus Club and Musical Art Society, Cincinnati's Leading Choral Organizations

Lhevinne, Chaminade and Germaine Schnitzer Engaged for Piano Recitals — College of Music Orchestra Will Give Concerts During Year

gram included works of American composers. This month they will study Russian composers and oratorio. In November, English, Italian and French composers; for the December meeting a Christmas program is announced. The January meeting will be devoted to the works of women composers; February will offer a classic program; in March the romantic school will be represented; an open meeting will be held in April, and at the last meeting, in May, a miscellaneous program will be presented.

The rehearsals of the Cincinnati May Festival chorus will shortly be resumed under the direction of Alfred Hartzell, Supervisor of Music in the Cincinnati Public Schools, who will have charge of the chorus until Mr. Van der Stucken's return next Fall. The first work to be taken up will be Handel's "Judas Macabaeus," and later Bach's "Magnificat" and



HANS RICHARD

Cincinnati Pianist Who Will Tour Through the Middle West

cital, probably in the Sinton Hotel Auditorium. After Christmas Germaine Schnitzer will come and Cincinnatians will also have an opportunity to hear Mme. Cécile Chaminade. Cecil Fanning, the young American baritone, will be heard at least once in recital.

There is little doubt but that many other artists will be heard before Spring, but no other definite engagements have been announced at this time. The great treat we shall have to look forward to during the season is the Metropolitan Opera Company, which customarily favors Cincinnati with a visit on the off year of the festivals. It is rumored that the Manhattan Opera Company will be heard here during the season, but no authentic announcement has been made.

In addition to concerts by visiting musicians there will be, of course, those of the Orpheus Club and the concerts of the Musical Art Society. These organizations, which are under the direction of Edwin W. Glover, are most important factors in the musical life of the city. The Orpheus Club will as usual present some vocalist of distinction at each concert. At the Cincinnati College of Music and the Conservatory a great many faculty concerts of decided interest will be given, and, of course, the public will have innumerable opportunities of hearing the advanced pupils in recital. A trio composed of Louis Victor Saar, pianist; Adolph Hahn, violinist, and Emil Knoepke, cellist, will give several evenings of chamber music at the Odeon, beginning December 1, with the following program: Trio, op. 87, C major, Brahms; Sonata, op. 89 C major, cello

and piano, Louis Victor Saar; Trio, op. 50, A minor, Tchaikowsky.

The College of Music orchestra and chorus have begun rehearsals, and as usual will be heard several times during the Winter. At the Conservatory elaborate plans have been made for a series of chamber music concerts to be given in Conservatory Hall. These promise to be most interesting concerts, which will be given by Cincinnati musicians during the season. These programs

will be presented by Bernard Sturm, violinist; Julius Sturm, cellist, and various members of the pianoforte department, assisted by members of the erstwhile Cincinnati Symphony Orchestra, according to the requirements of the composition. With Theodore Bohlmann at the piano some of the novelties to be presented include a quintet for piano and strings by Thuille; sonata for violin and piano, by Hugo Kaun; Weingartner's sonata in D major, and sonata in F sharp minor, for piano and violin; and his sextet in E minor, for piano and strings. With Hans Richard at the piano these artists will present for the first time in America the piano quartet by George Schumann; piano quartet by Paul Scheinpfug, a young German composer, and his sonata for piano and violin.

A number of works will also be presented with Wilhelm Kraupner at the piano, including a piano quartet by Robert Schumann; Beethoven's piano trio in B flat, piano trio No. 96, Saint-Saëns, a trio by Arensky; "Forellen" Quintet by Schubert, and a number of sonatas both for cello and violin.

Another local organization which is now looked upon as a permanent factor is the Mozart Club, a male chorus directed by Alfred J. Schehl, who in recent years has been assisting Mr. Van der Stucken at the festival rehearsals, as accompanist, and in preparing new members for the large chorus.



ALFRED J. SCHEHL

Director of the Mozart Club of Cincinnati

Mr. Schehl has just returned from an extensive tour of Europe, where he secured a number of novelties to be presented by the Mozart Club during the Winter. The programs will include the 150th Psalm by Tinel; "Songs of a Soldier," a cycle for baritone and male chorus, by Paul Umlauf; "Morning," by Rubinstein; "Hymnus," by Sibelius. New songs have also been dedicated to this organization and its director, by Frank Van der Stucken, Victor Saar, and Theodor Bohlmann, and these songs will be given their premiere performance at the club concerts. Other songs by Mozart, Schubert, Reger, Krug-Waldsee, and Arthur Foote will be given.

Among the Cincinnati artists who will be heard out of the city during the Winter are Hans Richard, the young Swiss pianist, who will fill numerous concert engagements north of the Ohio before the holidays, and during January and February will make an extensive tour of the Southern States, going as far as Texas, and possibly to Mexico City. In November Mme. Dell Kendall-Werthner, mezzo-soprano, who is widely known throughout the Central States, will make a Southern tour. Mme. Werthner will be assisted by her husband, Philip Werthner, a talented

pianist. The music department of the Cincinnati Woman's Club will as usual present a monthly program throughout the season. These programs for the most part are given by members of the club and Cincinnati musicians. No definite programs are announced. The Monday Musical Club of Norwood, of which Mrs. William Winkelman is president, is one of the most active of our local musical clubs. The members of this club have just issued a new brochure outlining their plan of work for the season, and their first meeting was held on the afternoon of September 28, when the pro-



ADOLF HAHN

Director of Christ Church Choir of Cincinnati

Beethoven's "Mass in D" will be studied. In April Mr. Hartzell expects to begin work with the school children on the "Children's Crusade," which was given with such wonderful success at the recent festival that the festival directors and Conductor Van der Stucken at once decided to repeat it in 1910.

Adolf Hahn, who recently succeeded Louis Ehrigott as director of Christ Church choir, announces the oratorios which will be presented at this church during the season. From October to May special musical services are given at this church each year, on the last Sunday of the month, and these affairs are always attended by large crowds. The choir is composed of thirty voices, being the largest salaried choir in Cincinnati, and the soloists are Monica Sutkamp, soprano; Olive E. Hamer, contralto; Joseph Schenke, tenor, and Frank J. Loewe, basso. John Yoakley presides at the organ. A list of the works to be presented includes: "Hear My Prayer," Mendelssohn; "Zion," Gade; "Ruth," Gaul; "Hora Novissima," Parker; "Crucifixion," Stainer; and one miscellaneous program. The "Messiah" and the "Creation" will be given with orchestral accompaniment. FRANK E. EDWARDS.

"It is not at all surprising that some people are saddest when they sing."—*Mexico Musical*.

Max Schillings, the composer, has entered upon his engagement as conductor of the Stuttgart Opera.

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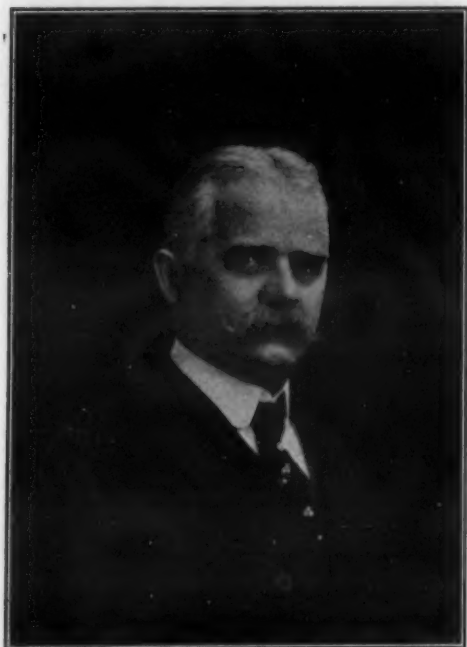
HENRI WEINREICH

Director European Conservatory of Music
BALTIMORE, MD.
9th Season—Circulars Mailed on Request

PLANS OF BALTIMORE'S CHORAL AND ORCHESTRAL SOCIETIES

Oratorio Forces Complete Schedule for Twenty-eighth Season—Ladies' Singing Society a New Local Organization—Many Visiting Artists for Peabody Conservatory Course

BALTIMORE, Md., Oct. 5.—The Baltimore Oratorio Society, Joseph Pache, director, which is now in its twenty-eighth season, will render Mendelssohn's "Elijah" on February 4 of the coming year in memoriam of the one hundredth anniversary of the composer's birth, which occurs February 3, 1909. The society will also render Saint-Saën's "Samson and Delilah" in April for the first time in Baltimore. The engagements for soloists are now pending. The Baltimore Oratorio Society membership is limited to four hundred. Director Pache has added a powerful branch to the home society by the creation of one of the most promising oratorio societies in the country, that of York, Pa. This society has given festivals of national importance with soloists from the Metropolitan Opera House. It is planned to give operatic performances.



JOSEPH PACHE
Director of the Baltimore Oratorio Society

Mr. Pache enters his fifteenth season as director of the Baltimore Society and has sole control of affairs.

The Baltimore Choral Society is entering its fifth successful season under the able direction of Robert Leroy Haslup. Gabriel Pierne's "The Children's Crusade," which was given a successful rendition by the society last season, will again be produced early this season with full orchestral accompaniment. The soloists will be Mrs. Clifton H. Andrews, soprano; Mrs. Jennie Gardner Stewart, soprano; Frederick H. Weber, tenor, and Dr. B. Merrill Hopkinson, baritone.

Later in the season a mixed choral concert will be given. The Baltimore Choral Society has a membership of four hundred singers who are most enthusiastic in their work. Mr. Haslup is also director of the Emory Choral Class of Ellicott City, Md., which began its second season September 14. George F. Root's "Daniel" will be produced early in November and there will be several concerts in the Spring. The Emory Choral Class has a membership of fifty of the best singers of Ellicott City. Mr. Haslup, in addition to his duties as director of the two choral societies, is organist of the Brown Memorial Presbyterian Church, and has given numerous organ recitals in Baltimore and throughout Maryland, Pennsylvania, the Virginias and other States.

The Musical Art Club enters upon its ninth season this year. In the early Spring of the year 1900 a few of the best-known musicians of Baltimore formed a choir of eighteen male voices selected from the best church choir soloists, and the Musical Art Club was incorporated under the laws of the State of Maryland.

David S. Melamet was chosen as director, and under his able training the club was soon capable of rendering in a truly artistic manner such compositions as are seldom heard, being too difficult for the ordinary chorus. The club won glory at the Brooklyn Sängerfest in July, 1900, by the masterful rendition of the most difficult "Hünengraber," by Henser. The club is now composed of twenty-eight male voices evenly divided between tenors and basses. Two



OFFICERS OF BALTIMORE MUSICAL ART CLUB

From Left to Right, David S. Melamet, Director; G. Fred Kranz, President, and John P. Tingle, Secretary

concerts will be given this season at the Lyric, assisted by prominent soloists of the country. The soloists last season were Corinne Rider-Kelsey, soprano; Florabel Sherwood, soprano, and Paola Gallico, pianist.

The officers of the club are G. Fred Kranz, president; David S. Melamet, director and John P. Tingle, secretary. Mrs. David S. Melamet is the accompanist. Director Melamet is widely known as a composer, vocalist and teacher. His opera class last season gave a fine rendition of the first act of "Carmen," and the second



ROBERT LEROY HASLUP
Director of the Baltimore Choral Society

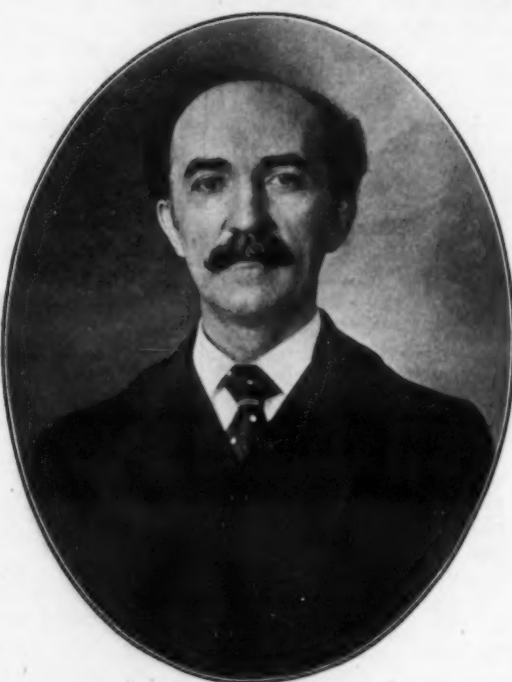
act of "Don Giovanni," with full chorus at the Academy of Music. Mr. Melamet is also director of the Arion Singing Society, which is composed of one hundred male voices, the largest German singing society in Baltimore.

The Music Lovers' Association, Fritz Gaul, director, which was organized last Winter by Mr. Gaul, has begun rehearsals for the coming season, when a number of concerts will be given. The Music Lovers' Association is an orchestra of seventy-five members who play without pay for the love of music, as the name implies. Director Gaul aims to render programs of a high grade of music in the hope that the Music Lovers' Association will lead up to a Baltimore Symphony Orchestra, of which Baltimore has long been in need. Rehearsals are held every Sunday afternoon at Lehmann's Hall. Director Fritz Gaul is an eminent solo violinist, composer, arranger and teacher.

Harold Randolph, director of the Peabody Conservatory of Music, is arranging for the engagement of the leading vocal and instrumental artists of this country and Europe to give recitals at the conservatory Friday afternoon during the coming season, commencing October 30. Last season there were fifteen recitals and five chamber music concerts by the Kneisel Quartet. The recitalists exclusive of the members of the conservatory staff were: Richard Buhlig, Jean Gerardy, Mark Hambourg, David Bispham, Fannie Bloomfield-Zeisler, Kelley Cole, Thomas S. Baker, Edward Dethier, Josef Hofman, Corinne Rider-Kelsey and Emilio de Gogorza. These recitals are attended by large and enthusiastic audiences. There will be another brilliant array of artists the coming season.

The Bach Choir, under the direction of Mr. Randolph, gave a superb rendition of

Beethoven's "Missa Solemnis" last season, assisted by the Philadelphia Symphony Orchestra. Mr. Randolph cannot announce at this time the coming work of the Bach Choir. The choir is composed of the leading soloists of the city. The Student's Orchestra, under the direction of Mr. Randolph gave an excellent concert program last season, its first season, and excellent results are promised during the coming year. Owing to the good work of the orchestra and to emphasize the orchestral work of the conservatory, five new teachers of wind instruments have been appointed.

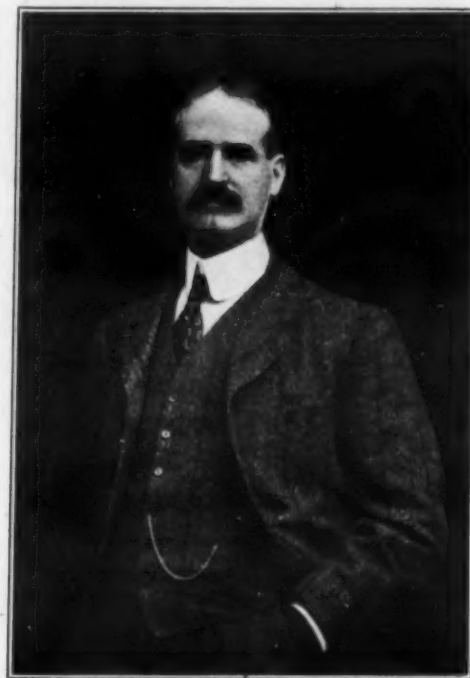


FRITZ GAUL
Director of the Baltimore Music Lovers' Association

They are Daniel Feldmann, trumpet and cornet; Sigmund Kellner, bassoon; Adolph Renz, clarinet and double bass; William Warner, trombone, and Helmuth Wilhelms, horn. During the past season, in addition to the Friday afternoon recitals and chamber

Ninth Season of the Musical Art Club—Choral Society to Give Pierne's "The Children's Crusade" Again—Music-Lovers' Association Plans Orchestral Programs

music concerts by the Kneisel Quartet, there were fifteen free organ recitals by Baltimore organists and one hundred and six students' concerts. The same program will be followed on a more elaborate scale the coming year. Throughout the season there will be recitals of instrumental and vocal music by the students and exhibition concerts at the close of the season, in which only the most advanced students take part. This is the forty-first year of the Peabody Conservatory of Music. Harold Randolph, the director, who was born in Richmond, Va., obtained his entire musical education at the Peabody Conservatory of Music. He has appeared in concert in most of the Eastern cities, where he has played with the Boston Symphony Orchestra, Theodore Thomas Orchestra, Philadelphia Orchestra,



HAROLD RANDOLPH
Director of the Bach Choir and Peabody Conservatory

and repeatedly with the Kneisel Quartet, in addition to innumerable recitals.

The Eichenkranz, a new ladies' singing society of Highlandtown, Md., was organized in January, 1908, through the efforts of George Billing, president of the male society of the same name, to spread the German music and song among the ladies of Highlandtown and Canton that they may enjoy the same musical advantages as their fathers and brothers. The society is planning for its Winter season and on September 7 started with renewed vigor and an increased membership which includes residents of Highlandtown, Canton, other suburbs and Baltimore.

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Belgian Violinist

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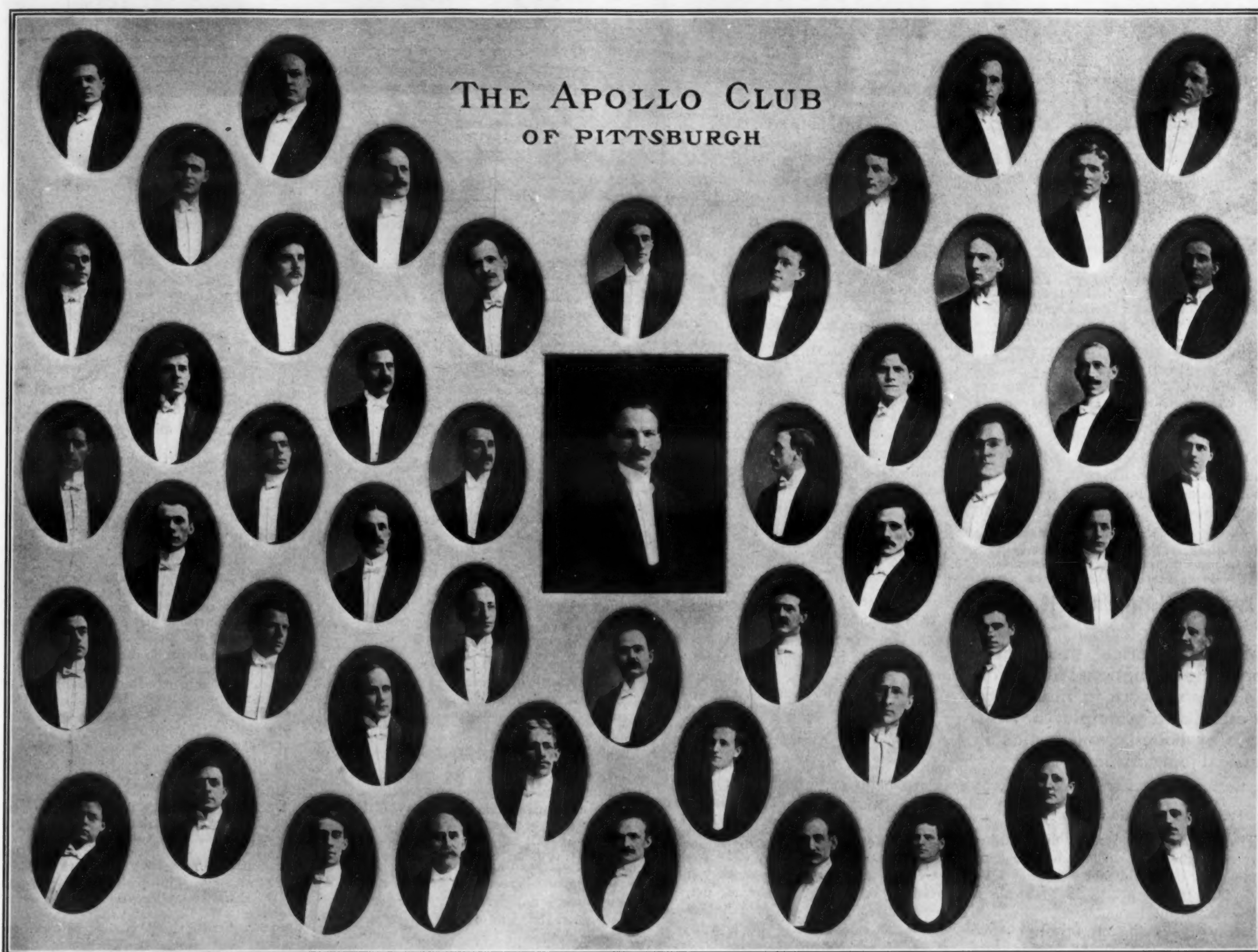
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PITTSBURG'S MUSICAL FORECAST CONTAINS MUCH OF PROMISE



MEMBERS OF THE PITTSBURGH APOLLO CLUB, RHEINHART MAYER, CONDUCTOR

PITTSBURG, PA., Oct. 5.—If preparation is an indication, Pittsburg is to witness the most brilliant musical season in her history, during the coming Winter months. All of the leading musical organizations of the Smoky City have laid plans to outdo all previous efforts and in order that Pittsburg shall maintain her growing reputation as a center of art and music, arrangements are now being made to bring many of the world's foremost artists here.

The musical season will open next month. The Pittsburg Orchestra, the Mozart Club, the Pittsburg Male Chorus, the Apollo Club and all of the various societies have good things to offer. The Pittsburg Male Chorus which set the pace last season, in offering a prize of \$100 for the best composition from American talent, is repeating the offer and the prize winner's works will be heard at its concerts.

* * *

As might be supposed, great interest is being centered in the appearance of the Pittsburg Orchestra, Emil Paur, director. The famous leader will arrive in Pittsburg within a few days and expects to begin his rehearsals October 20. More than that, he intends to have the Pittsburg Orchestra play his latest symphonic work. On his arrival here he will announce his new first concert-master and first horn. Manager William T. Mossman has already closed contracts for the appearance of the best array of soloists ever appearing here with the orchestra.

Calvé will open the season in the pair of concerts to be given in Carnegie Music Hall, November 6 and 7. Following her will come Bonci, Eames and Nordica, while negotiations are still pending for the appearance of some of the other well-known soloists. The other soloists in Pittsburg will be Emil Paur, Geraldine Farrar, Henri Merck and Tina Lerner, with others yet to be arranged for. The road tour this year will not be so extensive. In addition

to the orchestra appearing at Cleveland, it will also play at Buffalo, Toronto, possibly

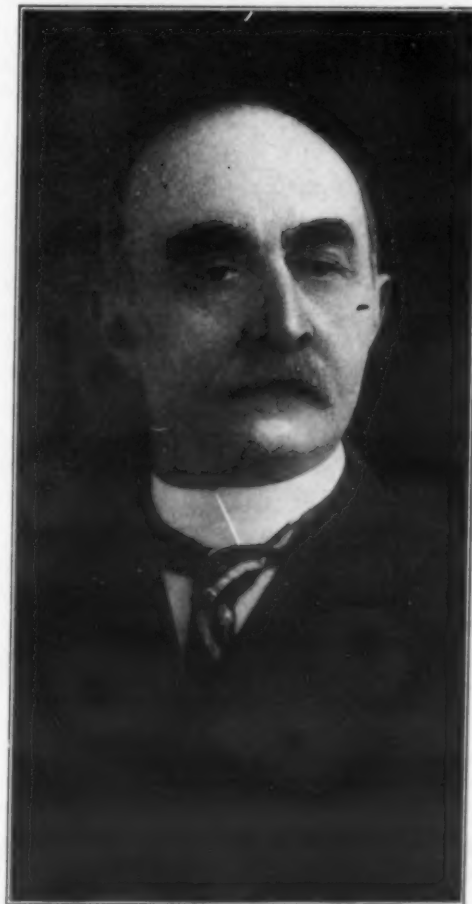


EMIL PAUR
Director of the Pittsburg Orchestra

Montreal, and a few other towns, such as Indianapolis and Columbus, O.

The Mozart Club will give four concerts and November 19 has been set for the first

one, at Carnegie Music Hall. Director J. P. McCollum has not fully made up his



J. P. McCOLLUM
Director of the Mozart Club

mind as to what the organization will sing, but believes it will be "Creation" by Haydn. The second concert will take place December 29, when the old stand-by, "The Messiah," will be given, and the Mo-

zart Club has gained great distinction by its elaborate presentation. The third concert will be given March 2, when Brahms's "Requiem" will be sung.

The Apollo Club, Rheinhart Mayer, conductor, will give the first concert of its thirteenth season at Carnegie Music Hall, December 1, but no decision has been made as to what will be sung. The second concert will be given in February and the closing one will be given the last of April, as customary. The club has fifty-six active and 490 associate members, and is one of the foremost organizations in the city.

* * *

All indications point to that splendid musical organization, the Pittsburg Male Chorus, James Stephen Martin, musical director, having a most brilliant season. The first concert will be given at Carnegie Music Hall, October 22, and will be the first of any concerts of note to be heard. Jane Lang, of Pittsburg, contralto, will be the soloist. The first concert of the season to be given by the club for its associate members will be on January 8, 1909, at which time they will render groups of songs by Pittsburg composers which will prove an interesting feature. The prize song for which the club will pay \$100 will be heard at the final concert of the season. Several will be given between January and May.

* * *

Among the other organizations of the city also arranging programs for the season are the Pittsburg Musical Society, Ringwalt Choir Union, the Frohsenn Society and a number of organizations of minor importance. The Pittsburg Conservatory of Music will also give the usual number of musicales during the season. City Organist Charles Heinroth will again give his series of recitals at Carnegie Music Hall.

E. C. S.

A young American soprano named Allen, who has been studying in Vienna, has been engaged for the Nuremberg Opera.



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JOHN C. FREUND - - Editor

PAUL M. KEMPF, Managing Editor
Boston Office: CHICAGO OFFICE:
DELBERT L. LOOMIS CHARLES E. NIXON
Room 1001, 120 Boylston Street CARRIE WOODS BUSH
Long Distance Telephone 241 Wabash Avenue
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New York, Saturday, October 10, 1908

"Musical America" has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

America's Attitude to Music

That charming and most distinguished pianist, Fannie Bloomfield-Zeisler, has recently been interviewed by *Die Zeit*, a Viennese paper, which calls her "the Sarah Bernhardt of the Piano."

In some sense this is true, for Mme. Zeisler, like Sarah Bernhardt, stands at the head of her profession; like Sarah Bernhardt, she has an international as well as a national reputation; like Sarah Bernhardt, she has a nervous, enthusiastic and most artistic temperament, all dominated by surprising virility, tempered though this always is by a delightful womanliness.

Unlike Sarah Bernhardt, however, Mme. Zeisler has made no bid for notoriety, but has based her appeal to the public strictly on the most legitimate lines. Personally averse to newspaper notice, confining herself absolutely to her own domestic life and the society of a few friends, she has shown the world that a great artist can meet all the requirements of a serious public career and at the same time fulfil her duties to her home, her children and her husband.

In the interview in the Viennese paper Mme. Zeisler speaks of the United States as "a land friendly to music." She says this because she believes that in this regard the American people have been misjudged.

Mme. Zeisler is right. But she can broaden the claim. The American people have not only been misjudged by even cultivated people in Europe with regard to their reported lack of appreciation of music, but practically everything else outside of "business." Just as it is natural that people should get a false idea of the English from the often overdressed, supercilious, vulgar traveling English family, just so it is quite natural that foreigners should get an erroneous idea of us from the newly-rich, as well as newly-wed, who go for a Summer season to Europe, spend much money and often display a lamentable lack of good taste as well as of good manners.

Just as the English, however, when you find them at home, in their domestic circles, are most hospitable, refined and amiable, just so is that true of Americans.

The idea that the American people simply take up a musical celebrity as "a fad," without any knowledge of the real value of the artist, is common, and has as a basis the fact that in times past many artists and players were able to come to this country long after their reputation had been almost shattered in Europe, but still could make money here. That, however, is not possible to-day. The singer or player who can make good in the great cities of the United States, has to please not only an exacting but a varied taste, and it is matter of record that there have been artists who have big European reputations who have come to this country of late and have neither pleased nor drawn audiences.

Mme. Zeisler is also correct in stating that American orchestral concerts can hold their own in comparison with those of Europe, and that the same is true of operatic performances.

Travelers know that our operatic performances can compare most favorably with those in London and Paris, and certainly with those in Milan. With regard to orchestral performances, it can be said, without question, that the general run of our orchestras is superior to the general run of orchestras in Europe. And why should they not be? We pay better than they do in Europe, even considering the greater cost of living here.

It will astonish a good many people to know that Mme. Zeisler in her interview takes absolute issue with those who, even in this country, insist that the practical American business man is unemotional. Mme. Zeisler says that he has, like *Faust*, two souls. In his home, and away from his office, he can be the most emotional of men, and while he gives himself up to the enjoyment of music unhampered by technical knowledge, he is by no means uncritical for the simple reason that he is used to hearing the very best.

It is natural that Mme. Zeisler should have a good word to say for Chicago, which is her home. She points out, with pride, that, although it is but little over a generation since the city was in ashes, and not much more than two since it was established, yet every Winter there are twenty-eight Philharmonic concerts there, while there are only eight in Vienna. At these concerts the latest compositions are heard, rendered by an orchestra of the first rank. The same is true in Boston, not to speak of New York, while other cities, such as Philadelphia, are taking up music in a very broad way.

The lady admits that up to the present time, while America has produced some fine composers—she mentions among those living of extraordinary importance, Howard Brockway, Arthur Foote and George W. Chadwick, and also pays high tribute to the late Edward MacDowell—its musical energies have so far been mainly devoted to reproducing music, rather than to producing it in the composer's sense.

This is but natural. Composing can only proceed after the establishment of settled conditions, which is scarcely possible in a country still so new as our own. It is not merely necessary for a man to have sufficient leisure and means to be a composer; it is necessary for him to have the social surroundings, the "atmosphere" which lends itself to work of that character. Such an "atmosphere" only comes later, when, as I say, conditions are more stable.

The American composer, therefore, will make his appearance and hold his own in the world just when it is time for him to appear. For we must not forget that this nation is not yet a welded whole. We are still an unassimilated mass of wholly different elements. In any one of our large cities you can find entire communities of foreigners still living as they used to in their own country. It will take time before their children and grandchildren be-

come Americans, in something more than name.

A truly individual American spirit in music, in art, is developing, and there is no better proof of this than Mme. Zeisler herself, who having studied abroad and had many successful tours abroad, loves and appreciates her own country well enough to live here and to play under her own name, instead of under some fanciful adopted foreign name.

John C. Freund

Another Season's Forecast

In presenting its annual Fall forecast of the new music season *MUSICAL AMERICA* has endeavored to arrange a summary suggestive of what will be done in the principal music centers of the country. No attempt has been made to go into exhaustive detail excepting in the cases of those cities that can fairly be considered representative of the parts of the country in which they are located. There are of necessity omissions, both of individuals and organizations as deserving of mention as many here included, but the motive principle of this paper to be absolutely impartial, remembering always that it is essentially a chronicle of national American endeavor in the domain of music, has been strictly adhered to throughout, so that none of the inevitable omissions that may be discovered can be explained on the ground of a supposed personal slight.

A gratifying feature of this season's forecast is the evidence it offers that the coming Presidential elections are not being allowed to cripple active preparations for a Winter's feast of music. Another point for congratulation is the increasing number of American concert artists of the first rank, while the rosters of principals at the two New York opera houses can show such distinguished daughters and sons of Uncle Sam as Emma Eames, Geraldine Farrar, Mary Garden, Olive Fremstad, Bernice James de Pasquali, Mariska Aldrich, Rita Fornia, Riccardo Martin, Allen C. Hinckley, Herbert Witherspoon—two or three of these were not born here, it is true, but they were brought over at such an early age as to become imbued in childhood with the essential American spirit and to claim this country as their homeland.

And this reflection suggests a glance again at the countries of the Old World for the feeling of pardonable pride it inspires in the strong representation of our young singers of both sexes to be found occupying the most desirable positions on the foreign opera and concert stages.

Manhattan Directorate's Inspection

Not to be outdone by his rivals on Broadway, Oscar Hammerstein yesterday invited the directorate of the Manhattan Opera House to inspect the improvements he had inaugurated during the Summer at the big house in Thirty-fourth street.

Herr Direktor Hammerstein was delighted with the added facilities for carriage traffic, and Director Hammerstein expressed himself as delighted with the arrangements for keeping the stage at a singable temperature without draughts—something never before accomplished at any opera house.

After Director Hammerstein had explained to the Herr Direktor all the details carried out for the scenic and mechanical settings for each new production, he accompanied the director to the Café Martin, where the whole directorate dined with his two sons.—*Morning Telegraph*.

Philip Hale—Dramatic Critic

Henry C. Shelley, until recently dramatic critic of the *Boston Herald*, has stepped aside and his place will be taken by Philip Hale, it is reported, who heretofore has confined his critical efforts to musical events, notably to symphony and grand opera.

"Pop!"

"Yes, my son."

"What is a harpsichord?"

"A harpsichord, my boy, is an instrument which when heard makes a man feel sorry that he ever said anything unkind about a piano."—*Boston Globe*.

PERSONALITIES



MARGUERITE MELVILLE

Marguerite Melville, who went to Europe ten years ago to study as a child protégée of the late William Steinway, has gained recognition throughout Germany and Austria as one of the most noteworthy of the younger musicians now before the public. She has attracted equal attention both as pianist and composer. She lives in Berlin with her mother and her sister, Minnie Melville, who teaches singing, as an assistant of George Fergusson.

Gadski—Johanna Gadski appeared as "guest" at the Berlin Royal Opera in the recent 500th performance there of Mozart's "Marriage of Figaro." The audience received her with marked favor.

Lemare—Edwin H. Lemare, the English organist, who will make a concert tour of this country after Christmas, was the first organist to be heard in Italy in recital.

Puccini—Giacomo Puccini, the Italian composer, who is now working on the last act of "The Girl of the Golden West," is living in seclusion at Torre del Lago.

De Ahna—Leontine de Ahna, the German soprano, who has been added to the faculty of the vocal department of the Institute of Musical Art, in Fifth avenue, New York, is a sister of Richard Strauss's wife, Pauline Strauss-de Ahna.

De Cisneros—Eleanore de Cisneros, the Brooklyn contralto, has taken an apartment on the Avenue Montaigne, Paris, while she prepares the dramatic soprano rôles she is to essay this Winter. She has been engaged to sing the title rôle in Ponchielli's "La Gioconda" when it is given this Fall at the Théâtre de la Gaîté, Paris.

Laparra—Mme. Laparra, wife of Raoul Laparra, the French composer, whose "La Habanera" is to be staged at the Metropolitan this season, is an American. She has made an English translation of her husband's opera.

Melba—C. A. Ellis, of Boston, Mme. Melba's American representative, has announced that the Australian soprano will confine herself exclusively to appearances in opera at the Manhattan and the Philadelphia Opera House during her visit in this country this season.

Mahler—Gustav Mahler conducted the first performance of his as yet unpublished seventh symphony at the Jubilee Exposition in Prague a fortnight ago.

Hollmann—Joseph Hollmann, the Dutch cellist, who is now a resident of Aix-la-Chapelle, is soon to introduce the Schumann adagio recently arranged by Willem Kes, of Coblenz, for cello and orchestra at one of the large orchestral concerts in Paris.

Flahaut—Marianne Flahaut, the contralto who has come from the Paris Opéra to sing at the Metropolitan, is a native of Huy, Belgium. She studied piano and singing at the Liège Conservatoire and made her debut ten years ago as *Amneris*. She has come to New York in advance of her fellow artists to study such rôles as *Fricka*, *Waltraute* and *Erda*, which she will sing for the first time in German this season.

Garden—"I am working very hard," writes Mary Garden to a New York friend; "five hours of work each day on 'Le Jongleur de Notre Dame' and 'Salomé.' The latter fascinates me beyond words! What a glorious work, and how crazy I am to sing, act and dance it in New York! I take a dancing lesson each day, and think it will be very amusing to become a ballerine!"



Dear MUSICAL AMERICA:

The offer of an agent of "the leading managers" of America to Lord Shaftesbury to tour the United States for thirty weeks at \$5,000.00 a week, an offer which was respectfully declined, is precisely one of the many things which make people abroad believe that with us music is only a fad, and that to secure public attention a singer or player must have something more than their art to rely on.

As lords go, Shaftesbury is a personage. He has something more than a pretty tenor voice and fair musical ability to commend him. He is an active member of the English Church Union, and last year as Lord Mayor of Belfast showed considerable *savoir faire* during the great strike there. Had he not been "a lord," however, the agent would probably have offered him about \$50.00 a week, instead of \$5,000!

Evidently "the leading managers" figured that there would be a rush to hear a real live lord sing, on the same principle that people rush to see the bearded lady or the two-headed calf.

As an added reason why the lord should arouse public interest it is gravely announced that "His Ludship" is "a model landlord."

This comes at the very time that Lloyd George, the Chancellor of the Exchequer, has startled England by boldly assailing the millionaire nobodies in the House of Lords, declaring that there are millions of unemployed in England and that no nation is civilized that allows its workers to starve!

Some of our own millionaires, including J. Pierpont Morgan, "the savior of his country," James Hazen Hyde, "the expatriated insurance king," and W. K. Vanderbilt, are said to be interested in a new opera house in Paris which is to be built on the Champs-Élysées, on the present site of the Winter Circus. It is to be larger than the Opera Comique, but not so large as the Grand Opera, and is to have as its special features of attraction a grill room and at least some American singers of talent, who have been unable to secure a hearing at the Comique or the Grand Opera.

Is this a subtle reference to dear Mabel Gilman, who since she married the divorced millionaire, Corey, has become devoted to music?

Have you noticed that the Brooklynites when they come over to New York to get a living hold their heads about two inches higher?

It's because they now have a brand new opera house of their own, which was opened the other night in triumph by our good friend Mme. Schumann-Heink in a song recital.

They are going to have real opera there soon, and there is as much flutter and excitement among Brooklyn's 400 as to who is to sit in the boxes of the grand tier as there is in Philadelphia, where Hammer-

stein's new opera house is scheduled to be opened within a few weeks.

And, just think of it, the Brooklynites are to hear "Faust" with Caruso and Geraldine Farrar, on the Saturday before the Monday opening at the Metropolitan!

In advance of Mary Garden comes Mary Garden's sister to tell us that Mary may soon desert the stage to marry a Russian Prince.

This will make Hammerstein smile, for he knows that Miss Mary is hard at work in Paris studying "Salomé," not only the music, but the dance, for Mary will not allow "a disguised professional" to do the dance—she is going to do it herself!

Now I'll bet you a new green felt hat (which the dudes are wearing since the King of England appeared in one at Marienbad) that every one of the good people (including Miss Morgan, daughter of the savior of his country) who had the horrors when poor Conried produced "Salomé" will go—not to hear the music, but—to see that dance with Mary Garden in it!

I hear that the failure of M. Rostand (the author of "Cyrano de Bergerac," which the late Richard Mansfield made famous in this country) is to have his new play, "Chanteclair," ready for this season may bring about the production of René Fanchois's play, "Beethoven," at the Odéon in Paris. This drama in verse, in four acts, and depicts the life and struggles of the great composer. Excerpts from some of the Beethoven symphonies have been arranged to be given between the acts. Coquelin is to play Beethoven.

I have often wondered why some enterprising dramatist of talent has not been attracted by the story of the greatest of composers.

Surely there have been painters and poets, singers and scientists, players, musicians, whose life-story would make a greater play and a stronger appeal to human interest than the cowboys, financiers, and the through-the-nose-cigarette-smoking dudes (as my friend Biberstein calls them) selected by our modern playwrights as the heroes of their productions.

Like the mountain Gustav Mahler has been in labor and has just produced his seventh symphony in Prague. The public received the symphony with enthusiasm, but the critics said it lacked inspiration and originality.

Mahler may console himself by the reflection that he did not write his symphony for the critics, but for the people; and further, that all the great composers—including Wagner—were acclaimed by the public before the critics condescended to become enthusiastic about them.

Boston comforts itself for not having as yet a new opera house like Philadelphia or Brooklyn by reflection that it is the Boston Symphony Orchestra which is to have the honor of producing Paderewski's new symphony, which will be given when the virtuoso arrives in this country after the new year.

Paderewski's tour this year will be short and limited to twenty performances; indeed, his manager announces that he would not have come here till 1910 or 1911 had it not been in order to have his new symphony produced by the Boston orchestra.

This action of Paderewski, who is known to be just crazy to shine as a composer, is a strong argument in the everlasting discussion as to whether our principal American orchestras are up to or superior to the leading orchestras in Europe.

If you get a chance go and hear the Welsh singers who are now in this country.

The singers—there are twenty-three of them, all men—come from the Welsh coal mines.

Curious, isn't it, that such fine, musical voices as these men have should be possi-

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¶ The unanimous preference expressed by these and many other celebrated musicians, surely indicates that the Weber Piano must be possessed of qualities that establish its leadership beyond question. Yet you are not asked to accept the verdict of these great celebrities without personal investigation. The piano that has evoked all this enthusiasm is *here to-day* for you to hear and try. All that we ask is to permit your own senses to bear witness that it is indeed the piano of all others that you would rather own.

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ble with an avocation believed to be one of the most unhealthy.

That they sing well and have carried off many prizes in competition with other vocal organizations is not surprising, for are not the Welsh bands famed in story?

There is scarcely a village in Wales that has not its vocal organization, and when these meet in competition at the great Eisteddfods, which are held every year in Wales, the excitement and enthusiasm are unbounded.

The Eisteddfods, to encourage patriotism, the study of the Welsh language and literature, and especially to keep alive the ancient Welsh poetry and music, were originally held to bring together the Bands and Minstrels who before the art of writing was known were the historians and leaders of the people.

It is of added interest to know that the majority of the singers and players are from the working class, like the coal miners who are now with us and who have in Godfrey Price, a bass soloist of magnificent voice, and in D. Evans, a tenor of unusual charm and musical intelligence.

If Wales has sent us some of her sweet singers, Mexico has sent us her National Band, which made its debut last Saturday afternoon on the steps of the sub-Treasury Building, at Wall and Nassau streets.

It was by special request from Hamilton Fish, assistant secretary of the Treasury, that the band was accorded this unusual favor on its way to play at the New England Exposition in Boston.

Was it to pay a subtle compliment to President Diaz and the people of Mexico that the assistant secretary of the Treasury suddenly let loose these musicians among the Bulls and the Bears, or was it to get even with "Wall Street" for the trouble and anxiety it has given the Treasury during the past year?

Whatever the cause it does not trouble Police Captain Hogan, who had the job of keeping the Bulls and Bears and the Curb Brokers in order and who says that such a job properly belongs to College Football Players!

This season is to be the crucial test for Lhévinne, the Russian pianist.

His first season—comparatively unknown and unheralded—he pleased the critics and the musicians, but he did not draw the people.

So this coming tour is to be the test. As there will be about ninety other pianists—male and female—also in the field, not to speak of politics and panics, the conditions are severe, but the Russian is undeniably an artist of the first rank and if merit can win he will.

[Continued on page 55.]

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BUFFALO MUSICIANS FORMULATE THEIR PLANS FOR THE WINTER

BUFFALO, N. Y., Oct. 5.—Buffalo's musical season for 1908-1909 promises to be very full. As yet, only a few visiting artists and organizations are certain, but local societies are unusually active, and many concerts are already announced by choral, orchestral and operatic societies of Buffalo.

The Buffalo Philharmonic Chorus, an organization of over two hundred mixed voices, under the direction of Andrew T. Webster, will not give a series of concerts, as during the two past years, but will instead hold a three-day festival on May 6, 7 and 8, in Convention Hall. The chorus, which contains some of the best vocal material in the city, will be assisted by the Theodore Thomas Orchestra, and by a quartet of vocal artists of the first rank. Elgar's "Dream of Gerontius" and Brahms's "Song of Destiny" will be the two large choral works presented.

Another large mixed chorus, the Clef Club, of which Alfred Jury is conductor, will give two concerts, the first of which will fall on Thanksgiving night, with Fannie Bloomfield-Zeisler, pianist, as the assisting artist. The Clef Club won high honors for its work last season, which was the first year of its existence. In a *cap-pella* singing the results were especially admirable, and remarkable for the short period of training the singers had had.

The Buffalo Orpheus, a fine German male chorus under Julius Lange, will give its customary three concerts, which will fall on November 23, February 8 and April 19. Margaret Keyes, contralto, will be the soloist at the first concert, and at the second Dr. Ludwig Wüllner and Coenraad V. Bos will be heard. The soloist for the third concert is not yet announced.

The Guido Chorus, a male organization under Seth Clark, director, enters upon its fifth year with a deserved reputation for splendid work. It will have concerts in December, February and April, with the following soloists, in order: Glenn Hall, tenor; Margaret Keyes, contralto, and Mme. Mariska Aldrich, of the Manhattan Opera House. Mme. Aldrich was formerly a resident of Buffalo.

The Buffalo Sängerbund, directed by Dr. Carl Winning, will give three concerts

as usual. Dr. Winning also announces the formation of an orchestra under his leadership, a body of players to be drawn partly from professional and partly from amateur ranks. This orchestra will be called the Buffalo Symphony Orchestra, and will make its first appearance in November, if

Buffalo has been without a permanent orchestra for years, and the lack is one constantly felt by the musical public. Dr. Walter S. Goodale, a talented physician, writer and musician of this city is organizing an orchestra of fifty men, the best he can obtain in Buffalo or vicinity, and will direct

have given very successfully under his direction several oratorios in past seasons. The choir intends to incorporate itself and will again give some choral works of worth. William J. Gomph, director of the Lafayette Avenue Presbyterian Church choir, will give a series of choral compositions, including "The Messiah," Gounod's "Redemption" and "Gallia"; Lemare's "Tis the Spring of Souls To-Day," Sullivan's "Prodigal Son" and three Mendelssohn works.

Other choir directors who are planning special programs with their choirs are Seth Clark, of Trinity; Andrew T. Webster, of St. Paul's; Wilhelm Kaffenberger, of the North Presbyterian; Mary M. Howard, of the First Unitarian; Emil R. Keuchen, of the United Evangelical St. Paul's, and William H. Shaw, of Central Presbyterian. Additional Sunday music will be furnished by the series of free organ concerts at Convention Hall. Simon Fleischmann and Mayor J. N. Adam, the moving spirits in this enterprise, are arranging about thirty afternoon concerts on the big organ donated to the city by Mayor Adam.

In the line of chamber music Buffalo will be greatly favored. Under the auspices of the Twentieth Century Club, of which Mrs. Joseph P. Dudley is president, and Mrs. Willis O. Chapin, Mrs. F. R. Keating and Mrs. James How, the music committee, a series of four recitals will be given, one each by the Olive Mead Quartet, the Kneisel Quartet, the Adamowski Trio and the Hess-Schroeder Quartet. A local string quartet, comprising J. A. Ball, H. C. Hoffman, C. A. Goold and T. A. Goold, will give ten parlor subscription musicales, and four public recitals in conjunction with Julius Lange as pianist.

Charles W. Dempsey, director of St. Luke's Church Choir, will put on an amateur opera with his choir as the nucleus of a large chorus. He will also direct this season the Melodic Choral Club, and will present an opera with this organization. Other operatic performances are announced by De Cortez Wolfungen, founder and director of the Buffalo Grand Opera Chorus.

The Chromatic Club, a woman's society,



JULIUS LANGE
Director of the Buffalo Orpheus



SETH CLARK
Director of the Guido Chorus

sufficient financial support can be secured.

One of the smaller German singing societies, the Buffalo Teutonia Liederkranz, has lately shown its enterprise and ambition by securing as director Dr. Hermann Schorcht, who will come from New York each week to drill the chorus. Dr. Schorcht was a former conductor of the Buffalo Orpheus, and is now at the head of a flourishing conservatory of music in New York. The Teutonia Liederkranz gives two concerts each season.

a series of three orchestral concerts at each of which some able local singer or player will appear as soloist. At the first concert on November 18, Dr. J. Oscar Frankenstein, tenor, will sing. Dr. Goodale plans to have at each concert some orchestral novelty, and his programs, while legitimate, will not attempt anything beyond the limitations of his players.

Harry J. Fellows is the director of the Delaware Avenue Baptist Church choir, a large and excellent body of singers who

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of which Mary Larned is president, and Miss E. M. Olmsted is chairman of the music committee, will give a series of three open recitals, at the first of which Marie Nichols, violinist, will play, and at the second of which Mme. Katharine Goodson, pianist, will be the artist.



DR. CARL G. WINNING

Director of the Buffalo Sängerbund

The Westminster Choral Club, under Angelo M. Read's direction, and the Association Choral Club, of which William J. Sheehan is conductor, will each give two concerts.

Concerts are already announced for the season here by Emil Sauer, pianist; Monica Dailey, pianist; the Boston Symphony Orchestra (one concert); the Pittsburg



ANDREW T. WEBSTER

Director of the Buffalo Philharmonic

Orchestra (three concerts); the famous Sheffield Choir, under Dr. Henry Coward. Buffalo will be the only city in the United States to be visited by this organization.

Beginning on September 28 the Aborn English Grand Opera Company is filling a ten-week engagement in Buffalo, to be followed probably by another ten weeks of light opera by the same company.

With the above list already scheduled and the inevitable additions later, it will be seen at a glance that musical activity is at high tide in this city.

M. W. HOWARD.

Joseph Malkin, for five years first 'cellist of the Berlin Philharmonic Orchestra, has left Berlin.

A German and International Spohr Society is to be organized in Cassel, Germany, this month.

FORECAST OF THE MUSICAL SEASON IN WASHINGTON

WASHINGTON, D. C., Oct. 5.—The musical events booked for the National Capital for the coming season promise to be many and varied. As this is a presidential year there will be many visitors in Washington and big audiences are assured.

A new music hall has been added to the Capital City in the form of the auditorium of the new Masonic Temple. This is under the management of Ned Stein, who is booking some excellent attractions for the season. A number of local events will also take place here. The formal opening will occur on October 15, when Lillian Nordica will be heard in recital. The Auditorium, with a seating capacity of more than 1,500, is handsomely decorated, with excellent acoustic properties and every convenience for a music and dramatic hall.

There will be in Washington the usual series of concerts by the Boston Symphony Orchestra on November 3, December 1, January 5, February 16 and March 16, under the local management of Katie Wilson-Greene; as well as the series by the Philadelphia Orchestra on October 27, November 24, December 29, January 26 and March 2, which will be managed from the Philadelphia office with the assistance of Mrs. Lawrence Townsend of this city. Both these organizations will appear at the National Theater. Interest is also being shown in the coming of Emil Sauer, the pianist, at the November concert of the Philadelphia Orchestra.

Mary A. Cryder, the local manager, announces the appearance on December 8 of Cecile Chaminade. Miss Cryder will also present other artists who will be announced later. She will also have a number of studio musicales. Miss Cryder announces the standstill for the present of the plans of the opera house proposed by Oscar Hammerstein. This project is by no means given up, only it must wait until financial conditions improve. Large sums were subscribed by wealthy people, who lost greatly in the financial crash of a year ago, but they still intend to make good this promise when times are better.

The Washington Sängerbund, under the musical direction of Henry Xander, will give as usual two public concerts, at which prominent artists will be heard, as well as a local orchestra.

Katie Wilson-Greene, another manager of this city, has arranged to present a number of recitals which will attract the lovers of music. Besides the Boston Symphony Orchestra concerts, as previously stated, the five morning musicales at the New Willard will also occupy her attention. The artists to be heard on these occasions will include Geraldine Farrar and Bonci, of the Metropolitan Opera; M. Gilbert, of the Manhattan Opera; T. Adamowski, violinist, and the Hess-Schroeder Quartet. There will also be heard a quartet of singers in a new song cycle, composed of Corinne Rider-Kelsey, soprano; Janet Spencer, contralto; Thomas Evans Greene, tenor, and Claude Cunningham, baritone. Interest is felt in the announcement that Mrs. Wilson-Greene will bring to the Capital City the renowned pianist, Paderewski, on January 26. Among the other artists she will present will be Mme. Melba, Emma Eames and Gogorza, and she will also have the usual short season of grand opera in April.

An orchestra of picked professionals of the city is being organized under the direction of Sol Minster. Mr. Minster has also gotten together a trio with himself as violinist; Doré Wolfsteiner as 'cellist, and David Kindelberger as pianist, which will be heard in local musical affairs this Winter.

The Refrew Orchestra will give several concerts during the coming season. Although this is an organization of amateurs, several difficult symphonies have been played with credit.



KATIE WILSON-GREENE

Washington's Well-known Concert Manager

The United States Marine Band will be heard frequently at the White House and at a number of social events. Lieutenant Santelmann, the director, will again give the weekly afternoon concerts at the Barracks with the orchestra, when a number of difficult classical compositions will be presented.

Another band which has gained favor in the National Capital is the Greater Washington Band, under the leadership of John B. Bovello. Mr. Bovello is con-



LIEUT. SANTELMANN

Director of the Marine Band

plating giving several concerts during the coming Winter, at which excellent artists will assist. At present the director is traveling in Europe, visiting the principal cities of Germany, France, Austria and Italy, returning to America in November in time

to fulfil his engagement at the Arlington Hotel.

The Von Unschuld University of Music, which last year gave to the public Mildred Kolb and Katharine McNeal, as prodigies of the piano, has opened its fifth year with a brilliant outlook. Mme. von Unschuld, who has complete charge of the piano department, has arranged a series of lectures and musicales for the school session.

The Washington Choral Society, under the direction of Heinrich Hammer, will present "Judah," by Handel; "The Creation," by Haydn, and "Walpurgis Night" by Mendelssohn during the Winter. Later in the season Edgar Priest will again have a series of organ recitals at St. Paul's Church to demonstrate the possibilities of this instrument. Another series of organ recitals will be heard by H. H. Freeman, who will be assisted by organists from Philadelphia and Baltimore. Ethel Tozier, a local pianist, who has been well received at Newport during the season just closed, will give several concerts. Ernest Lent, 'cellist; Anton Kaspar, violinist, and John Porter Lawrence, pianist, have planned some trio work for the Winter. There will be the usual private musicales at the White House, and among the diplomatic and official circles, at which only invited audiences will be present.

WILLARD HOWE.

Mrs. Babcock's Record This Year

Mrs. Charlotte Babcock, whose International Musical and Educational Exchange Bureau is located in Carnegie Hall, New York, has a gratifying list to show of the positions she has filled this year. Among the appointments she has arranged are:

John M. Henderson, head of the vocal department of Simpson Conservatory of Music, Indianola, Iowa; George L. Bailhe, head of the piano department of the Marion Conservatory of Music, Marion, Ind.; Charles Davis Carter, head of the vocal department of the Wichita College of Music, Wichita, Kan.; Anna Schwarz-Wagner, teacher of piano, Atlanta Conservatory of Music, Atlanta, Ga.; Paul Schwarz-Wagner, head of the vocal department, Atlanta Conservatory of Music, Atlanta, Ga.; Thelma Goldiska, vocal teacher at the Ingleside School, New Milford, Conn.; Mona Downs, head of the vocal department of the Westminster Conservatory of Music, New Wilmington, Pa.; Isabel Metz, piano instructor, James Millikin University, Decatur, Ill.; Belle Louise Brewster, vocal teacher, Syracuse University, Syracuse, N. Y.; Minnie Michaelis, vocal instructor, Mary Baldwin Seminary, Staunton, Va.; Edith Fitch, vocal instructor, Wesleyan Conservatory of Music, Macon, Ga.; Carolina de Fabritius, head of vocal department, Rockford College, Rockford, Ill.; Mrs. Joyce Barrington Waters, piano instructor, Shorter College, Rome, Ga.; Theresa Schlicht-Krull, head of the piano department of the Academy of the Visitation, Mobile, Ala.; Henry Balfour, tenor soloist of the First Presbyterian Church, Houston, Tex., where he also has a large class of pupils.

From among a large number of applicants Mrs. Babcock's candidate, Elizabeth Spencer, has been engaged as soprano soloist for the First Presbyterian Church, Pittsburg, Pa.

Chaminade's First Concert October 24

Cécile Chaminade, the French composer and pianist, will open her first American tour in New York at Carnegie Hall on Saturday afternoon, October 24, which will be her only appearance in the metropolis. The program will be devoted exclusively to her compositions. She herself will play some of her latest piano pieces, and her songs will be sung by Yvonne de St. André, a new mezzo-soprano of Greek and Welsh parentage, and Ernest Groom, a young English baritone, who are accompanying her on this tour.

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WHAT CLEVELAND MUSICAL CLUBS PLAN

Rubinstein Songsters Will Give Two Concerts—Noted Eastern Soloists to Assist in Programs—Schedule of the Singers' Club, the Harmonic Club and Other Societies

CLEVELAND, Oct. 5.—The Rubinstein Club, Cleveland's famous women's chorus, will, as usual, give two public concerts this season. Soloists have not, as yet, been selected. This club was formed in 1899, and has since that time risen steadily in popularity and usefulness. Early last season Mrs. Seabury C. Ford was prevailed upon to become the director, and is now filling the office, to the profit and pleasure of the club. Mrs. Fanny Snow Knowlton is associated with her as assistant director. The president of the club is Mrs. Levi T. Schofield, and the officers associated with her are: Mrs. Ella M. Erdman, first vice-president; Mrs. Oliver W. Upson, second

vice-president; Mrs. Zoe Long Fouts, third vice-president; Mrs. Charles E. Porter, recording secretary; Margaret Guthrie, corresponding secretary; Jennie L. Frost, treasurer; librarians, Mrs. Harrison W. Ewing, Mrs. Edwin C. Riegel, Gertrude Goss. These officers, with the addition of Mrs. Harry M. Baker, Mrs. William Townsley and Mrs. Charles Hayden, form the executive committee.



J. POWELL JONES

Supervisor of Music in Cleveland's Public Schools and Director of the Harmonic Club

Three concerts will be given this season by the Singers' Club, an organization of about one hundred of the best male singers of the city. It was organized in September, 1893, with Carroll B. Ellinwood as director. Albert Rees Davies, the club's present director, is an amateur singer, an old-time member of the club, who has displayed singular aptness in conducting. The club gives its concerts to subscribers and patrons, and fills the largest hall in Cleveland, Gray's Armory, which seats 2,100 people. The officers for the present year are: George H. Ganson, president; Clar-

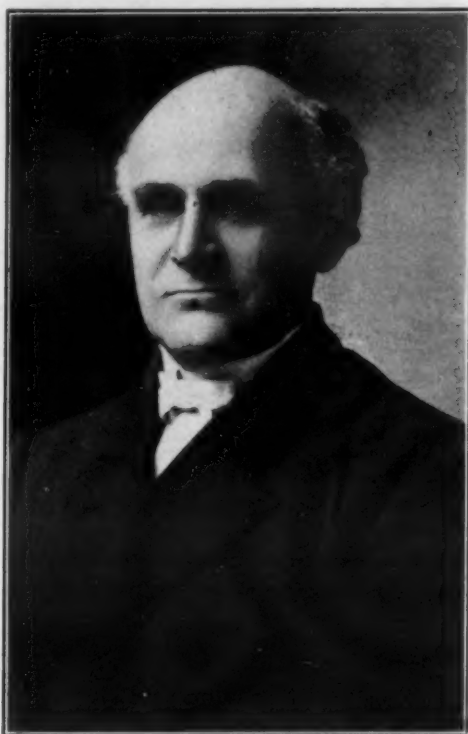


Photo by Bakody-Berger.

JOHANN H. BECK

Composer and Director of the Cleveland Grand Orchestra

ruary 18, Mrs. Rider-Kelsey, soprano; April 29, Edward Johnson, tenor.

During the past Summer the Harmonic Club was incorporated, under the name of "The Harmonic Club Company," and it is the intention to enlarge the chorus for the coming Winter's work. The club began its seventh season on September 14. "King Olaf," by Elgar, will be sung on January 21, and "Eve," by Massenet, on April 22, by a chorus of about 150 voices. Among the soloists will be Mrs. Alice Merritt-Cochran, soprano; Daniel Beddoe, tenor; William Harper, bass, and Mrs. Lucille Tewksbury, soprano. This is the only chorus in the city studying the standard oratorios, and during the past six seasons the club has sung "The Messiah," "The Creation," "Judas Maccabeus," "St. Paul," "Elijah," "Joan of Arc" and "The Seasons." The director of the club is J. Powell Jones, supervisor of music in the Cleveland Public Schools, and Herbert J. Sisson, one of the best-known organists in the city, is the



ALBERT REES DAVIES

Director of Singers' Club of Cleveland

accompanist. Gray's Armory will be used for the concerts. Heretofore the works sung have been mostly the oratorios of the old masters, but this year more modern works will be given, and it is the desire of the members to keep the club work up to the high standard attained in the past.

This, the sixteenth season of the Fortnightly Club, promises to be one of the best and most interesting in its history. Now with a membership of 750, including three classes, active, associate and student members, the work carried on by the club is far-reaching. During the Winter twelve afternoon concerts are to be given at the Chamber of Commerce Hall, and at these concerts both active members and out-of-town artists will be heard. These afternoon affairs are in charge of Mrs. F. B. Sanders, and the programs will include recitals by Alice Robbins Cole, contralto, of Boston; the Grasse Trio, composed of Edwin Grasse, Robert Schaffler, 'cellist, and Mrs. Katharine Schaffler, pianist; the Kneisel Quartet; the Philharmonic String Quartet; Mr. and Mrs. Sol Marcossin in a violin and piano recital. One of the interesting features of the club work is the concerts given under the direction of Mrs. Arthur Bradley, in social settlements, hospitals, public schools, homes for the aged, etc. The section for the study of orchestra programs is under the direction of Mrs. J. Richey Horner. The symphony concerts, established by the club eight years ago under the management of Mrs. Adella Prentice Hughes, will be given this Winter, as usual, in Gray's Armory. During the few months' absence in Europe of Mrs. Hughes, the management will be in the hands of Mrs. Belle K. Adams, who in former years brought many of the big musical attractions here. The seven concerts will be given by the Boston Symphony, Theodore Thomas and New York Symphony Orchestras, the Russian Symphony Society of New York, with Galski, Louise Homer, Emmy Destinn, Petschnikoff and Mrs. S. C. Ford among the soloists. The officers of the club for the season 1908-09 are: Mrs. J. H. Webster, president; Mrs. D. Z. Norton, first vice-president; Mrs. W. R. Warner, second vice-president; Mrs. O. S. Southworth, treasurer; Mrs. G. N. Sher-



MRS. SEABURY C. FORD

Director of the Rubinstein Club

win, secretary; Mrs. Adella Prentice Hughes, manager of orchestra concerts.

Manager Max Faetkenhauer, of the Hippodrome, is the man who made it possible for Cleveland to have this big house, with its grand opera and concerts at prices within reach of all music lovers. The second annual music festival opened at the Cleveland Hippodrome on Monday evening, September 21, when "Lohengrin" was presented by the Faetkenhauer Grand Opera Company. The production included a chorus of 500, orchestra of fifty, under the direction of Adolph Liesegang, and ballet of forty. The concert series will open November 9, with the Pittsburgh Orchestra, under the direction of Emil Paur, and with Mme. Emma Calvé as soloist. Other soloists are Emma Eames, Olive Fremstad, Nordica and Bonci. Manager Faetkenhauer has arranged for another Caruso concert this season.

The Cleveland Grand Orchestra, of which Johann H. Beck is director, plans an active season. Mr. Beck is also director of the Pilgrim Orchestral Club and the Elyria Concert Orchestra, of Elyria, O. He was born in Cleveland, O., in 1856, and is a graduate of the Leipzig Conservatorium. He is favorably known as a composer, musical director and teacher.

This, the third year of the Lakewood Choral Society, one of the youngest of the Cleveland choral organizations, promises to be a most successful one. The director is Ralph Everett Sapp, basso and teacher. He has worked faithfully to perfect this organization so that its work would gain recognition and its support from the whole city. This has been accomplished. This season the programs will be miscellaneous, containing several songs of Elgar and the "Feast of the Holy Grail" from Wagner's "Parsifal" as the special features. The chorus has been enlarged to about one hundred voices, and the soloists will be Margaret Keyes, contralto, and Marion Green, basso. Herbert Sisson, the organist, and Mrs. B. B. Brockway, pianist, have been re-engaged for the season.

A. F. WANDS.

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ECHOES OF MUSIC ABROAD

WITH no Fall season of opera to provide competition this year, London's concert attractions are engaging the undivided attention of the public.

The nightly Queen's Hall Concerts have been drawing crowds of promenaders, and Henry J. Wood has been varying the schedule by bringing guests from across the channel. Edouard Colonne, for instance, conducted the other evening, on which occasion the violin soloist was Renée Chemet, who toured America last year with Calvé. The most noteworthy recitalists as yet have been Teresa Carreño, who is playing at the Sheffield and Norwich Festivals this month, and Harold Bauer. The National Sunday League, whose series of concerts for the working classes were attended last season by over 750,000 people, brought its various corps of instrumentalists together in Queen's Hall one Sunday last month and offered as soloist a singer with the somewhat suggestive name of Maria Yelland, who is not to be confused with her well-known colleague, Mme. Howland.

Last Sunday was the date set for the first of the weekly Albert Hall Concerts, with Mischa Elman and Leonora Sparkes as soloists. Next Sunday Mario Sammarco, the baritone, and Mlle. Aussenac will be heard, while for the succeeding four events the soloists will be paired off as follows: Mme. Carreño and Robert Redford, the English basso; Rudolph Ganz and Julia Culp, the German *Lieder* singer; Harold Bauer and Mme. Kirkley Lunn; Ferruccio Busoni and Alys Bateman. Landon Ronald is the conductor of every concert until the middle of November.

The announcements for the Queen's Hall Symphony Concerts are of rather exceptional interest. Raoul Pugno is to introduce his new *Konzertstück* for piano and orchestra on December 12. Every new contribution to the pianist's limited repertoire of works with orchestral backing makes the concert player sit up expectantly. Pugno will also play the Saint-Saëns Concerto in C Minor. At the first concert, a week from Saturday, Sir Edward Elgar will introduce to London his second "Wand of Youth" Suite, played at the recent Worcester (England) Festival, and another interesting feature on the same date will be Corelli's Concerto Grosso for two violins, string orchestra and organ. Ysaye will be the principal soloist. Sir Edward will appear at the conductor's desk again at the concert of January 16, to launch his new symphony.

At the second January concert Granville Bantock will repeat in London his fantastic poem for orchestra, "The Pierrot of the Minute," produced lately at Worcester; the symphony will be Mozart's "Jupiter," and, appropriately, Beethoven's "Emperor" Concerto will be played by Carreño. Jean Sibelius will be the visiting composer-conductor on February 13. His "En Saga" and "Finlandia" will be played by the orchestra, which will add the Suite from Rameau's "Castor and Pollux," and Hugo Becker will play Dvorak's Concerto for cello. In November Richard Strauss's "Don Quixote" will be heard on the same evening that Jacques Thibaud plays Bruch's Violin Concerto in D Minor, which, despite its inherent beauty, is generally set aside in favor of its mate in G minor.

Claude Debussy, introducing his three nocturnes for orchestra, "Nuages," "Fâtes" and "Sirènes," and Henri Marteau, with the Brahms concerto for violin, will divide stellar honors at the final concert on February 27.

VIENNA'S conservatory, which a few months ago was taken under the wing of the State, is making a persistent attempt to introduce new red blood into its system. Ferruccio Busoni's tenure of office as Emil Sauer's successor at the head of the "master school" was short-lived, and since the Spring several of the foremost concert pianists have been approached for the position. Rosenthal refused it, the effort to persuade Sauer to return proved futile, Godowsky at first would have none of it.

Now the board of directors is again after Godowsky to take charge of the piano department, while a decoy has been set for Engelbert Humperdinck and Willy Burmester, the first to direct the composition classes, while Burmester would assume the responsibility for budding young violinists. The results of these negotiations are not yet known.

ALL-YEAR-AROUND opera is nothing new for Berlin, but it rarely happens that the quality of the supplementary season at Kroll's Theater, otherwise the New Royal Opera House, in the Tiergarten, is of as high a standard as served this year to bridge over the interval between the June closing and the late August reopening

of the Royal Opera. This improvement was attributable to the capabilities of the impresario who was responsible for the undertaking—Hermann Gura, the singer, who directs the Schwerin Court Opera.

A scale of prices ridiculously low, as compared with the New York opera tariff, obtained, discounting the Royal Opera's moderate Winter prices, but that did not make it impossible to present a number of high-price stars in "guest" engagements. Lilli Lehmann, in Wagner and Mozart rôles; Franceschina Prevosti, Germany's

"one of the most enthusiastic believers in golf as a voice- tonic" and is now "going in strongly for the 'cure,'" in this paragraph:

"A writer has said that the form, vocal and physical, of Watkin Mills is one of the best advertisements the sport of golf ever had. When he stands upon the concert platform to ring out Handel, or to revel in the somewhat local sentiment of 'Glorious Devon,' he has that air about him of breeziness and cheeriness which reminds one of the worthy blacksmith in the song, who looks the whole world in the face and owes not any man—more than a stroke a hole, at all events."

This singer, who, by the bye, must be due soon again for one of his periodical visits to this side of the Atlantic, has just



KATHARINE GOODSON AND THE KUBELIKS IN MELBOURNE

A few days after Katharine Goodson, the English pianist, arrived in Melbourne, Australia, she met Jan Kubelik, the Bohemian violinist, and Mme. Kubelik, who spent two days there on their way back to Europe. The snapshot of the trio here reproduced was taken on a Sunday morning in the Melbourne Botanical Gardens. Miss Goodson stands at the left of the spectator, while Mme. Kubelik is on the other side of the violinist. As Miss Goodson was in the city during "fleet week," she was a guest at most of the social functions arranged in honor of the American naval visitors. She gave her first concert there with orchestra on September 12, which was followed by three recitals the next week. According to her plans, she will sail from Sydney for Vancouver on the *Mapura* on November 23, via Honolulu, where the steamer makes a stop-over of six hours—long enough for her to give a recital there. She will arrive in San Francisco about November 18 and begin her third American tour on the Pacific Coast on January 1.

favorite *Violetta*, notwithstanding her English blood; Otilie Metzger-Froitzheim, another German favorite, who shines with especial temperamental lustre as *Carmen*; Frieda Langendorff, as *Ortrud*, and other Wagnerian ladies of mezzo and contralto voices; Francesco d'Andrade, the Spanish "gentleman" baritone, who emerges from private life every now and again to air the subtlety and polish of his *Don Juan*; Florencio Constantino, as the Duke in "Rigoletto," and Heinrich Knotte, who, like Carl Burrian, has been making a European test of what a residence in this country taught as to the value of newspaper publicity—these were some of the special artists that appeared.

To please the Berlin Summer taste—perhaps to afford partial compensation to those who were unable to journey South for the Bayreuth and Munich Festivals—a preponderance of Wagner was offered. "Lohengrin" was sung twelve times, "Tannhäuser" seven, "Die Meistersinger" five, "Die Walküre" four. With twenty-eight evenings the Bayreuth master outdistanced the Italians by seven performances, while the Frenchman, represented by Bizet Thomas and Gounod, had altogether nine hearings, and Mozart six.

WATKIN MILLS is the picture of golf, proclaims M. A. P., which proceeds to eulogize the English baritone, who is

tively that the composer of "Salomé" has decided to rely on Hugo von Hofmannsthal, author of "Elektra," for the book of what is to be a comic opera, or what Strauss conceives to be a "comic" opera—which may be another matter, altogether.

As "Elektra," according to forewarnings emanating from merciful intermediaries between composer and public, transcends even "Salomé" in complexity and atmospheric gloom, it is not surprising to hear that Richard II.'s muse cries out for relaxation in the playground of comic opera. No one will expect anything very similar to Wagner's "comic opera," "Die Meistersinger," but "Till Engenspiegel's lustige Streiche" justifies hope.

After "Elektra" is properly launched at Dresden on January 15 and duplicated in Berlin, Strauss will retire, we are told, for a year to his country estate at Garmisch for the purpose of devoting himself entirely to the score of his next work, which will be laid in the Renaissance period. This announcement, however, does not make it clear how he is going to become a hermit and at the same time continue his duties at the Berlin Royal Opera, where he not only conducts Wagner and Mozart works, but, beginning this Fall, the special subscription symphony concerts as well.

SOMEONE connected with the press in England asked Blanche Marchesi the other day for her opinion on the momentous question, "Should women shoulder arms?" In her reply the eminent voice-trainer's daughter, who is coming over to sing for us again this Winter, rapped the English women sharply on the knuckles, incidentally leaving no doubt as to her opinion of suffragettes.

"My first impulse," writes the singer, "is to say: As mothers, good mothers that is, are so scarce in England; as little children are not enough cared for and looked after; as cooking in England in general is on a low level; and as sewing and mending, especially mending, are not understood by English women, my impulse is to say that women have quite enough to do if they choose to do it, without fighting." To judge by this "first impulse," what a trio of congenial spirits Mme. Marchesi, President Roosevelt and the Kaiser, with his three K's for women (*kinder, kirche* and *küche*), would make!

But Mme. Marchesi remembers that "there may be, in fact are, many women in England who do not care for children, housekeeping, cooking, sewing and mending. I think they really had better go and form themselves into regiments. And I would put them in the van at the first alarm, so that these very useless and sexless Amazons should be exterminated as soon as possible to the great relief of their fellow-citizens. But I cannot quite be so merciless. Let there be warm-hearted men to dress the Amazons' wounds and nurse them, and after all that may be the start of some happy homes without children and food. But Englishmen are so patient."

"COLOR-DEAF" is the newest addition to the musician's vocabulary. A writer in *The Clarion* is responsible for coining this extraordinary expression in the course of an enthusiastic eulogy of Henry Wood, the conductor, who is patted on the back especially for his ability as a maker of programs, for never has he been known to read "popular," for example, as "noisy" or "blatant." We are informed that "cold-blooded people call Mr. Wood's methods exaggerated," which reflection awakens creative genius to the conductor's defense. "It is probably because they are color-deaf," is the explanation offered for this unsympathetic criticism. J. L. H.

Walter Wheatley, the tenor, now of the Carl Rosa Opera Company, England, is considering an offer to appear in one of the "Merry Widow" companies in this country.

Mirzka Gynt, a boy soprano, who was was "discovered" outside of a big public house in the east end of London, is to receive \$200 a week during his forthcoming engagement in this country.

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THE report that Richard Strauss had "designed" on a Molière play for his next stage work seems to have been premature. It is now announced authorita-

SCHEDULES OF ST. PAUL ORGANIZATIONS

Schubert Club Entering Upon Its Twenty-Sixth Year—Symphony Orchestra Under New Director—Walter Rothwell to Have an Interesting Year of Work—Institute of Arts and Sciences Takes a Hand in Local Musical Activity

ST. PAUL, Oct. 5.—Organized musical activities in St. Paul for the season 1908-09, are largely under the control of three local organizations—the St. Paul Symphony Orchestra, the Schubert Club and the Music Department of the Institute of Arts and Sciences.

The oldest of these, the Schubert Club, is entering upon its twenty-sixth year with a program which marks it as a season of growth and legitimate succession. There are three distinct features to the work as planned—a series of fortnightly recitals given by artist members of the club and other professionals drawn from the musical world outside the club and city; eight students' programs embodying the study of the symphonies to be presented by the St. Paul Symphony Orchestra and miscellaneous work; and a series of artists' recitals which shall be open to the general public.

Among the non-residents already engaged are Augusta Cottlow, the celebrated pianist, who will appear in recital January 7; Christine Miller, the charming Pittsburg contralto, who will give a recital October 27; Mme. Birdice Blye, who is booked for March 10, and Florence Muriel Austin, violinist, who comes for a recital in January.

Lewis Shawe, the popular St. Paul baritone, will open the season with a recital October 21. On November 4 Katchen Geist, soprano, and Norma Williams, violinist, both recently returned from Berlin, will appear in joint recital. These will be followed by equally attractive fortnightly events.

The club numbers among its members musicians of more than local reputation, namely: Mrs. F. L. Hoffmann, accompanist for Mme. Schumann-Heink; Jessica De Wolf, well known for her position as a concert and oratorio singer; Mrs. Hermann Scheffer, pianist, and others.

The standing of the Schubert Club in the musical world is indicated by the following partial list of artists who have been heard in St. Paul under its auspices: Adele Aus der Ohe, Henri Marteau, Plunkett Greene, Lillian Blauvelt, Eugen Ysaye, Josef Hofmann, Fannie Bloomfield-Zeisler, David Bispham, Louise Homer, Rudolph Ganz, Gabrilowitsch, Muriel Foster, Kneisel Quartet, etc.

The Schubert Club is entirely self-supporting, never having solicited a dollar of guaranty, in spite of the financial responsibilities attending the engagement of celebrated artists. It pays, moreover, hundreds of dollars to local musicians each year for services rendered over and above what is required of them as active members.

The St. Paul Symphony Orchestra is entering upon its third season, under auspices which augur brilliant results.

Walter H. Rothwell, the newly elected conductor, is bringing to the work ample equipment and the enthusiasm of a young man who sees the opportunity for personal satisfaction in identifying his career with the developing resources of a rapidly growing musical center in the West.

The list of works from which the programs are to be made indicate an appreciative attitude toward classic, romantic and modern schools. Haydn, Mozart and Beethoven symphonies will be presented, also the E flat major by Schumann, the F major by Brahms and the Goldmark "Rustic Wedding" symphony. Symphonic poems by Chopin, Debussy, Grieg, Tchaikowsky, Vincent d'Indy, Svendsen and Sibelius are on the list, also overtures by Gluck, Wagner, Richard Strauss, MacDowell, Volkmann, Dvorak and Smetana.

Among the miscellaneous numbers proposed are Bach's "Brandenburger Concerto," No. 2, arranged by Felix Mottl; Handel's "Concerti Grossi," Mozart's "Turkish March," orchestrated by Herbut Vuima; Brahms's "Serenade" in D major,



WALTER ROTHWELL
Director of the St. Paul Symphony Orchestra

a string quartet by Debussy, "Serenade for Strings" by Fuchs, and Glazanow's "Scenes de Ballet," Op. 52.

The assisting soloists and their dates are as follows: Olive Fremstad, November 10; Adele Verne, December 1; Mme. Jomelli, December 15; Emmy Destinn, January 12; Maud Powell, February 2; Alessandro Bonci, February 23; Paderewski, March 16.

The Music Department of the St. Paul Institute of Arts and Sciences was organized last spring and is developing into a popular branch of the institute work. The attractions already booked by Director Burchell are Surette, the eminent lecturer on musical topics; Foxton Ferguson, of London, who will appear in song recitals, and the entertainer Leslie Harris of New York.

F. L. C. B.

Alexander Russell for Meyer Tour

A cable message, received this week from Otto Meyer, the violinist, by his American managers, Messrs. Haensel and Jones, announces that he has engaged Alexander Russell, the pianist-composer, for his forthcoming tour of this country.

Alexander Russell is well known both in America and Europe, as he has acted as accompanist for such singers as Corinne Rider-Kelsey and Herbert Witherspoon in this country, and in Berlin he came into prominence through the sonata recitals he and Mr. Meyer gave jointly in that city last season. Mr. Meyer will open his American tour at one of the Hermann Klein concerts at the Deutsches Theater, New York, on Sunday, November 8.

More Engagements for Caroline Hudson

Caroline Hudson, the young Cleveland soprano now in New York, gave a recital at Fremont, O., last Monday, and will give one at Oberlin, O., on October 20. Within the last few days she has also made the following additional bookings: Westfield, N. J., November 10; Pittsburg, Pa., with the Pittsburg Male Chorus, January 8;

Paterson, N. J., with the Orpheus Club, April 20; Manchester, N. H., festival, May 4 and 5; Nashua, N. H., festival, May 13 and 14.

NEW ORLEANS TO HAVE NO FRENCH OPERA THIS YEAR

But Local Societies Will Provide Plenty of Concerts and Recitals

NEW ORLEANS, October 5.—Although there will be no French opera this season music will not be wanting here. A number of organizations will keep things lively, prominent among which are the following: The Philharmonic Society, H. T. Howard, president; the Polyhymnia Circle, Theresa Cannon-Buckley, president; the Cercle Philomèle, Jane Foedor-Camoin, president; the Cercle Harmonique, O. C. Stone, president; the New Orleans Teachers' Society, Blanche McCoard, president; the Amphion Male Quartet, T. O. Adams, president; the Cercle Musical, Camille Gibert, president; the Howard Amateurs, Mark Kaiser and Mary Scott, directors, and the Beethoven String Quartet, O. C. Stone, manager.

One of the foremost pianists here is Eda Flotte, a pupil of Marguerite Samuel and later of Raoul Pugno. She has attained a virtuosity that meets with instant recognition wherever she plays. Her recital, to be held in early January at which she will present many novelties, is looked forward to as one of the important events of the musical season.

Great interest is manifested in the appearance of Josef Lhévinne on November 28, and that of Mischa Elman on January 19, both artists coming under the auspices of the Philharmonic Society.

Ferdinand Dunkley has returned from Guadalajara to resume his posts as organist



EDA FLOTTE

New Orleans Pianist Who Completed Her Studies Under Raoul Pugno

of the Touro Synagogue and St. Paul's Church and musical director at the Newman Manual Training School. Mr. Dunkley will be heard in several organ recitals during the Winter, after the fine new organ has been installed in the Synagogue.

According to the latest news concerning the future of French opera in New Orleans M. Layolle, late baritone at the local opera house, will be here in February to mature his plans for a great company to be brought during the season of 1909-10.

H. L.

BEETHOVEN CLUB'S SEASON IN MEMPHIS

Eighteenth Year's Work to Be of Musical Importance to City

MEMPHIS, TENN., October 6.—The Beethoven Club, of this city, will open its eighteenth season of educational work for the upbuilding of music on October 14. Plans outlined by Mrs. Jason Walker include an ambitious program for the artist concert committee, of which Mrs. E. T. Tobey is president.

The first attraction on November 2 will be Mme. Lillian Nordica, and the next will be in January, when Josef Lhévinne will give his first program in Memphis. Arrangements for the third artist concert have not been completed. The season will close late in the spring with the Royal Dresden Orchestra. For the first time in the history of the club a systematic series of monthly concerts have been arranged by the committee, Elizabeth Mosby, chairman, embracing the different schools of music. These programs will be given on the last Saturday afternoon of each month, and beginning with October are classified as follows: October, Norwegian music; November, modern composers; December, operatic music; January, French school; February, German school; March, women composers; April, Russian music; May, Chopin-Schumann program.

Mrs. W. H. Reid, chairman of the study class, has mapped out an attractive plan for her department. The work of this class will supplement the monthly concerts. The class will meet on the first and third Thursday of each month, and will be instructed by a director appointed for each month, who will take up for discussion the different schools of music to be illustrated by the program given at the following monthly concert.

The orchestra committee, Mrs. B. G. West, chairman, has been busy all the summer planning to strengthen the work of this important branch of the club. A series of two symphony concerts will be given by the orchestra, the first to take place early in December. The proceeds of these concerts are to be set aside by the club as an orchestra fund, to be used to develop and maintain a permanent orchestra.

Another new feature will be the philanthropic department. A committee, Mrs. John Oliver, chairman, and Mrs. Amelia Ritterband, musical director, has charge of this work. The object of the department is to give talented children who are unable to pay for instruction the privilege of studying with some of the best teachers in the city. A volunteer corps of teachers is being organized to instruct these children.

The season's work will close the latter part of May with a concert by the members of the club, utilizing all the separate branches, orchestra, chorus, quartet and soloists.

The proceeds are to be set aside as a Beethoven Club fund for the benefit of needy musicians.

Pupils of the Misses Carlin School, Los Angeles, gave a recital recently at Blanchard Hall in that city. Among those who took part were Grace and Claribel Carlin, Mrs. George Cook, Jessie Tappe, Mabel Hoyt, Viola Clielt, Mrs. George Marks, Nanon Welch, Juanita Dunlap and Harry Dodge.

Lillian Adams, a Los Angeles pianist, who has been studying abroad for three years, has returned and will shortly be heard in recital at the Gamut Club.

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ST. LOUIS SEASON OPENS NEXT WEEK

Max Zach a Busy Man Planning Musical Menu for Symphony Orchestra Patrons—Leading Artists Engaged for Concerts of Local Musical Societies—Project to Bring Grand Opera Companies to the City

ST. LOUIS, Oct. 5.—This city will not be gingerly treated in the scheme of musical entertainment laid out for this season, which will have its formal opening about the middle of the month. Of course, the Symphony Orchestra concerts will be again the regular fashionable diet and Director Max Zach is a busy man with the preparation of the concert menu. Mischa Elman is already booked as one of the soloists for the Symphony Society.

The Morning Choral Club, Mrs. William A. McCandless, president, another important factor in the local musical scheme, has engaged Daniel Beddoe, the tenor, the Olive Mead Quartet and Mrs. Bloomfield-Zeiser, and the first concert will be given November 19. Charles Galloway directs this chorus.

Joseph Lhévinne will be here on his own account and Alwin Schroeder has a booking with the Amphion Club. The Apollo Club is keeping its list of soloists under cover, so as to surprise everybody.

The Union Musical has large plans for at least two concerts, with Glenn Hall and Mrs. A. I. Epstein as soloists. The smaller organizations, the Etude, Olk Quartet, Choral Art Society, Knights of Columbus Choral Club, and others will not be wanting in offering genuine treats, for music is looking up in St. Louis in a general and individual way.

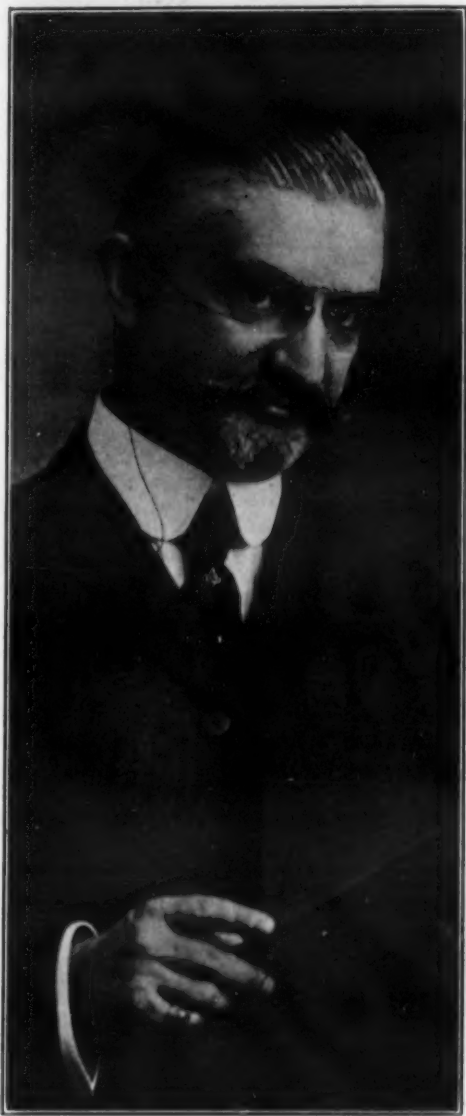
The Schumann Musical Club will begin its work immediately under the good offices of its president, Nellie Pauling Heinz, and Mrs. Jacob Gross, vice-president.

Another project is to bring grand opera here once more, and this time the new Coliseum, which, it is predicted, will have one of the finest music halls in the country, adjustable and movable as far as the stage goes. Both Hammerstein and the Metropolitan are included in the scheme, and if feasible, both may send companies here. At least St. Louisians will make every effort to have opera at home, rather than rush up to Chicago and get a little there, as many did last season.

Having lost Edwina Tutt, who is now Mrs. Chisholm Beach, of New York, as the leading society vocalist, another of equal social standing takes her place. She is Mrs. Anne Ewing Hobbs, a member of the old Ewing family of Missouri, and a relative of Senator Cockrell. She has just come back from Europe and will do recital and oratorio work. She was the alto soloist of Pilgrim Church, which in its day had one of the best choirs in the city. Mrs. Hobbs is a handsome woman, whose personal pulchritude means something in the advancement of her profession.

Emmy Anton is another singer who will have an important place in the music life here. She has been studying quietly and has seldom been heard except in the very narrowest family circles, but, as she comes of a long ancestry of musicians, there is ample promise for something great. Miss Anton in a few days will open a studio in the Musical Art Building and will be ready for recitals and voice culture. Her brother is P. G. Anton, the almost famous cellist, without whom no orchestra of prominence is complete, and who plays with Hugo Olk's quartet.

Howard Vich, brother of George, quite a noted pianist, has returned from the East and reopened his classes at Henneman



MAX ZACH

Director of the St. Louis Symphony Orchestra

Hall, where Arno Waechtler, one of the first strings of the Symphony Orchestra, is associated with him in teaching. E. H.

NEW ORLEANS TEACHERS MEET

Recently Formed Association Has Ambitious Program for Winter

NEW ORLEANS, LA., October 5.—At the meeting of the recently formed New Orleans Music Teachers' Association, held on Saturday, October 3, the subject discussed was "Sound," the lecturer being Paul Jones. At the meeting set for Saturday, October 10, the program will be illustrative of the subject of the previous meeting, in musical numbers, recitative, etc.

Among the subjects under consideration for lectures during the present season are "Primitive Instruments," "Musical Notation," "Ancient Hymnology," "Christmas

Carols," and "Folk Songs of All Nations." The officers of the Association are: Blanch McCoard, president; Myriam Pemberton, secretary; B. Boissonneau, first vice-president; Henry Wehrman, second vice-president, and Julie Boissonneau, treasurer.

LEGAL FIGHT OVER PRODIGY

New York Man Seeks to Win Niece from Vienna Music Teacher

Lutta Feigenbaum, of Vienna, because she is, it is claimed, a musical prodigy, is the cause of a legal battle between Nathan Goldflam, of New York, and Carl Wurtens, a Vienna teacher of music. Mr. Goldflam, whose niece the young woman is, has been informed through his attorney that the teacher of music refuses to relinquish Miss Feigenbaum without a payment of 100,000 kronen, equivalent to \$25,000.

Over a year ago Mr. Goldflam, after a long absence from relatives and friends, went to Vienna to find his niece, who is but fourteen years old. There he found that she had been adopted by Carl Wurtens and educated by him with the idea of developing a prodigy pianist. The child had played for Emperor Franz Josef and had been kissed for her skill.

When Mr. Goldflam attempted to take the child, Prof. Wurtens declared that he should be reimbursed for what he should lose, and he set a fancy price for the amount of his loss. The child, tired of the life she had been leading during the forcing process, asked to be allowed to go with her uncle.

Paolo Gallico Back from Europe

Paolo Gallico, the pianist, has returned from Europe, after having been abroad four months, visiting Vienna, Gmünden, Ischl, Berlin and other cities. In Gmünden he appeared at a concert with the Pfützner Quartet, of Vienna, before the Duchess of Cumberland and her court. He also played at several musicales given by members of the Austrian aristocracy, who were summing in Gmünden. While in Vienna and Berlin he made arrangements with several publishers whereby some of his compositions will be brought out by them in the near future. He will concertize extensively in the United States this coming season and has now resumed his New York studio work at No. 11 East 59th street.

William Nelson Burritt Returns

William Nelson Burritt, the well-known teacher of singing, has returned to New York and reopened his studios in Carnegie Hall, after a successful Summer in the West, where he taught a large number of his artist pupils and teachers who are occupying important positions. Mr. Burritt is constantly placing as teachers students whom he has equipped both as singers and pedagogues. One of the most recent appointments from his studios is that of Lewis Johnson, a promising young tenor, who has accepted an important position as vocal teacher in a California college.

Bertram Schwahn Booked

Bertram Schwahn, the New York baritone, has a number of important engagements booked for the near future, among them a metropolitan appearance at Delmonico's on November 14.

Annie Krull, a soprano of the Dresden Court Opera, who was one of the first *Salomés* in Germany, has fallen out with the management and will leave the institution next year.

MAX FIEDLER MAKES A GOOD IMPRESSION

Philip Hale Writes of His Personality and Catholicity of Taste

Philip Hale, of the *Boston Herald*, has been interviewing Max Fiedler, the new leader of the Boston Symphony Orchestra and was apparently most favorably impressed.

"He consented without undue haste," writes Mr. Hale, "without reluctant amorous delay, to talk about music in general and about orchestral music that he will or will not conduct."

"His face is less official, austere, grandiose than the photographs already published would lead us to believe. The face is also younger. It shows strength, but it is not aggressive. It is mobile; never dull, it lights up when the mind is interested, and especially when the thought is humorous. For Mr. Fiedler evidently has that saving grace, a keen sense of humor."

"There are conductors who apparently are crushed under a weight of responsibility. They feel it their oppressing duty to preserve traditions and also the memory of the composer whose work is to be interpreted. Mr. Fiedler is a serious man in his view of art; but he is surely emotional and human. He talked with conviction, but not with pontifical authority, not as a spoiled prima donna, not as a pedant. He talked in English, fluently and often with nice discrimination in the choice of words and phrases."

"The catholicity of his taste," he says again, "is shown by his enthusiasm for Brahms and Strauss alike. Nor does he mention the name of Tchaikowsky without showing his fervid appreciation of the Russian's genius."

"The catholicity of Mr. Fiedler's taste is also proved by the respect in which he holds Anton Bruckner. He admits the diffuseness, the irritating repetitions, the seeming lack of form and cohesion, but he puts the highest value on the musical ideas that the symphonies contain and on the occasional sublimity of the expression. The eighth symphony, which is to Mr. Fiedler the strongest, will be performed here this season."

Mr. Hale concludes:

"Mr. Fiedler talked at ease, freely, modestly, as one who had not figured prominently in European musical life for several years. His criticisms were without the flavor of personal prejudice; his views were those of a citizen of the world."

Sousa's Next New York Concert

On Sunday, October 18, Sousa and his band return to the Hippodrome, New York, for the closing concert of their thirty-third semi-annual tour, when there will be three assisting soloists, Louise Ormsby, soprano; Giacinta della Rocca, violinist, both of whom will make their debut before a New York audience on this occasion, and Herbert L. Clarke, the cornetist. Mr. Sousa has given much thought in selecting the numbers for this program and it will appeal to all tastes. His latest march, "The Fairest of the Fair," which, when heard for the first time in New York at the concert on September 27, made a typical Sousa success, will be given again.

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ANGELO M. READ'S PLANS

To Direct Three Musical Societies of Buffalo This Season

BUFFALO, Oct. 5.—Angelo M. Read, the Buffalo musician, is again to direct the Hornell Choral Society of two hundred and fifty voices. Rehearsals will begin on Monday, October 12, on Mendelssohn's "Elijah," which is the work chosen for the first concert. For the second concert, which will be given in the Spring, Mr. Read's own cantata, "David's Lament," and other pieces, will constitute the program. Special soloists and an orchestra will assist at both concerts.

Mr. Read will also direct the Westminster Choral Society, which recently began rehearsals at Westminster House. The society enters upon its eighth season this year.

Another of Mr. Read's organizations, the St. Catharine's Choir Union, of which he is president, has also begun rehearsals. Last year this organization, which comprises all the principal choirs of the city, had as a special attraction Sir Frederick Bridges as solo organist and lecturer.

ROYALTY ON CONCERT STAGE

But Lord Shaftesbury Refuses Offer of American Tour

LONDON, Sept. 29.—Lord Shaftesbury has declined an offer made by Ben Nathan of \$5,000 per week for a thirty-week's concert tour in the United States.

Shaftesbury is said to possess a beautiful tenor voice and has frequently been heard as an amateur at charity concerts in London.

After hearing him at one of these concerts Nathan secured a provisional contract for him to tour the United States, assurance being given that everything would be done to sustain the dignity of the noble vocalist's rank, but Shaftesbury has now written that he cannot see his way to tour as a professional singer.

New Faces in Russian Symphony

Modest Altschaler and the Russian Symphony Orchestra, who have been playing at the Pittsburg Exposition, will give only four concerts in New York this season, and the soloists will be Mischa Elman, Lhévinne and Petchnikoff. There are several new instruments in the orchestra and a Joachim pupil, Maximilian Pilzer is the new concert-master. Other newcomers are Mischa Kosloff, first flute; Bruno Labati, English horn; Herbert Leve, first clarinet; Benjamin Kohon, fagott, and Michael Laitner, horn.

MINNEAPOLIS LOCAL SOCIETIES PLAN PROGRAMS AND ARRANGE CONCERTS

MINNEAPOLIS, Oct. 5.—The sixth season of the Minneapolis Symphony Orchestra will open November 13 and promises to be one of the most brilliant the orchestra has ever had. The personnel of the orchestra remains practically the same, though the membership has now been increased to seventy.

There will be seven orchestral concerts and two choral concerts, the Philharmonic Club having been invited to give two of the great choral works, in addition to the club's usual Christmas performance of "The Messiah."

One of the choral works which will awaken considerable interest will be Pierné's "The Children's Crusade," which will be heard for the first time in the city.

Emil Oberhoffer, the conductor of both orchestra and chorus, has been devoting most of the Summer to the study of a number of important works which have never before been presented in the city.

The soloists will include Mme. Nordica, Paderewski, Josef Lhévinne, Constantino and Katherine Goodson. Paderewski will play his symphony with the orchestra if it is completed in time.

The full program for the season is as follows: November 13, orchestral concert, soloist, Mme. Nordica; November 27, choral concert, Saint-Saëns's opera "Samson and Delilah" in concert form, soloists, Mme. Bouton, mezzo-soprano; Daniel Beddoe, tenor; J. Humbird Duffy, baritone, and Francis Rosenthal, basso. December 11, orchestral concert, soloist, Constantino. December 25, choral concert, Handel's oratorio, "The Messiah," soloists, Mrs. Lucille Tewksbury, soprano; Christine Miller, contralto; Garnett Hedge, tenor, and Arthur Middleton, basso. January 8, orchestral concert, soloist, Josef Lhévinne, pianist. January 22, orchestral concert, soloists, Mrs. Corinne Rider-Kelsey, soprano, and George Hamlin, tenor. February 5, orchestral concert, soloist, Katherine Goodson, the English pianist. February 19, choral concert, Pierné's "The Children's Crusade," soloists, Shanna Cumming, soprano; Sibyl Sammis, soprano; Mrs. William Gordon Brackett, soprano; Frank Ormsby, tenor, and Gustaf Holmquist, basso. March 5, orchestral concert, soloist, Mischa Elman, violinist. March 19, orchestral concert, soloist, Paderewski.

The Apollo Club, the leading male chorus in Minneapolis, and one of the foremost in the country, will open its fourteenth season December 1 in the Auditorium. The club has a membership of 100, including nearly all the professional male singers and



EMIL OBERHOFFER

Conductor of the Minneapolis Symphony Orchestra and the Philharmonic Club



ALFRED WILEY

Director of the New Minneapolis Choral Club

many men prominent in business circles who are lovers of music.

The programs are a combination of the light and serious and every Summer the able leader, H. S. Woodruff, spends a large part of his vacation looking over scores adapted to the male chorus. With every concert some well-known artist appears as soloist and this season the artist at the first concert will be Mme. Jeanne Jomelli.

At the opening concert the club will present "Lochinvar," by William Hammond. The work has only been given four times in this country, but everywhere achieved a success, so the concert is awaited with unusual interest.

The second concert of the season will be given in February, with Maud Powell, violinist, and May Mukle, cellist, and a pianist. The final concert will be given in April with Adela Verne, the English pianist, as soloist. The Apollo Club audiences are made up entirely of associate members, no tickets being sold for the single concerts to the general public.

* * *

A new choral club has been organized in Minneapolis, to be known as the Minneapolis Choral Club. In its prospectus the club announces its aim to fill a field unoccupied in musical Minneapolis, namely, that of presenting the shorter choral works for mixed voices and to exploit Minneapolis musicians. The chorus will number 100 voices, all carefully selected, under the leadership of Alfred Wiley, who besides being a singer of more than local standing, has had a large experience in directing choruses. The club will not attempt the heavier choral works such as are given by the Philharmonic Club, but the shorter works of high standard which are unsuited to the repertoire of a large chorus. An interesting feature of the new organization will be the opportunity it will give to local musicians, not only who have already become known to Minneapolis audiences, but to many of the younger musicians who have marked talent.

The officers of the Minneapolis Choral Club are: Charles L. Trabert, president; A. F. Smith, vice-president; George C. Jensen, secretary, and Philip B. Langhead, treasurer. The directorate is made up of active young business men who appreciate good music.

The financial support of the organization will come from an associate membership of 500 who will pay each \$4 for the four concerts. The program of the first concert will include Carl Busch's "The Four Winds." E. B.

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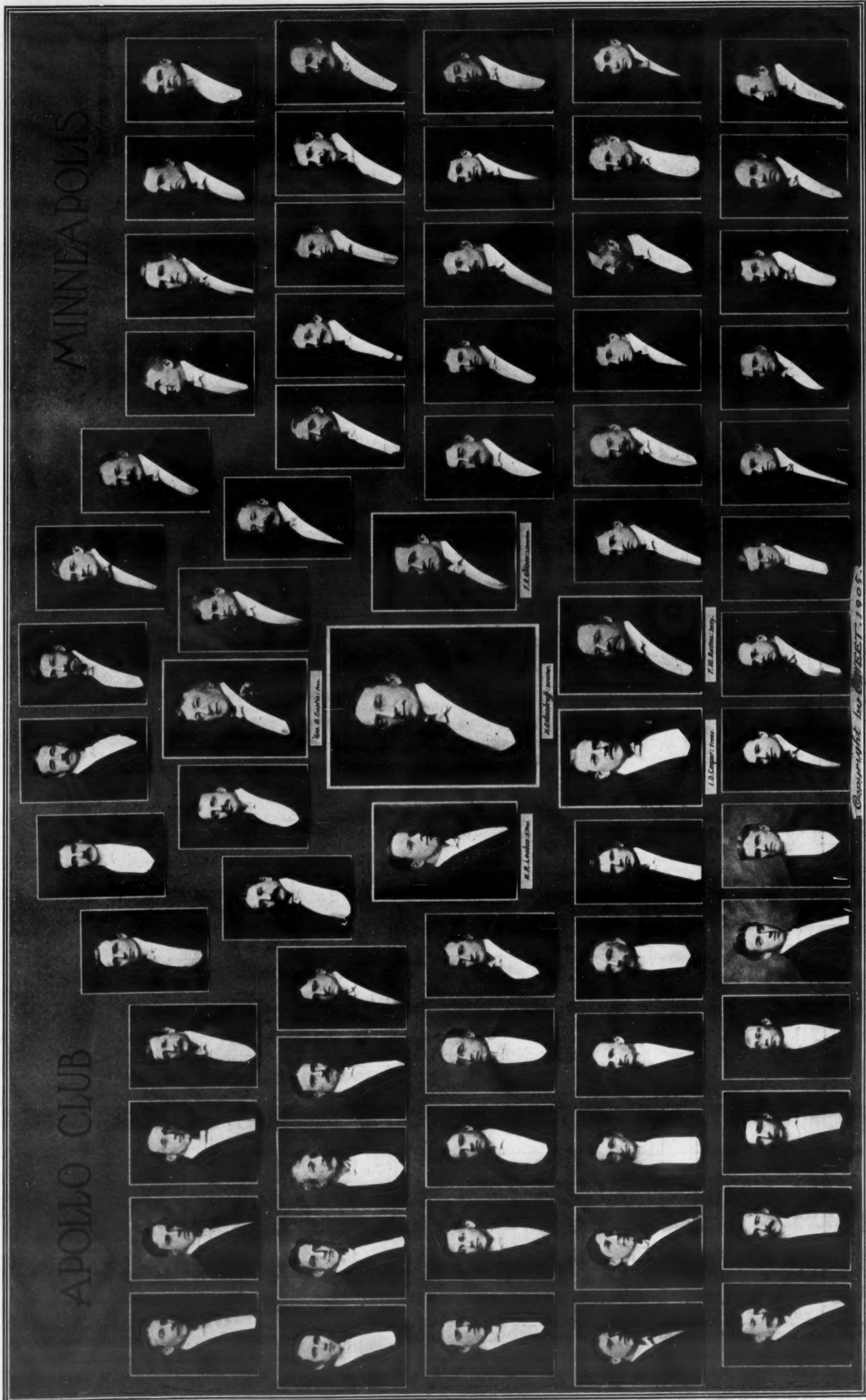


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INDIANAPOLIS MUSIC SCHEDULE PREPARED

**Not So Many Concerts as Last Year
But They Will Be of a
Higher Standard**

INDIANAPOLIS, IND., Oct. 5.—The approaching musical season in Indianapolis, though perhaps less crowded in number of events than that of a year ago, points to higher intellectual and artistic discrimination than has ever been the case before. A review of the preparations might lead one to believe that the music committees and managers had worked together for the achievement of an artistic unit, so varied are the programs, so entirely free from conflicts.

Ona B. Talbot's big concerts will again form the center of general interest; Chaminade's appearance as the first number of the course, is hailed with much satisfaction by local music lovers as the most unique

households. With one dollar as the price of admission for a reserved seat to four concerts, the significance of this movement is immediately apparent. With its financial aim reduced to clearing expenses, it succeeds in bringing the best artists of the country at popular prices.

Jeanne Jomelli, who has been winning laurels in the East, opens the People's course October 19; Ludwig Becker, violinist, and Eleanor Scheib, pianist, play November 30; Germaine Schnitzer, pianist, who performed with great success here last season, comes February 10, and the Kneisel Quartet closes the course March 30. The Kneisel organization has not been heard here for several seasons, and may look for a hearty reception on its next appearance. The successor of Alwin Schroeder will be new to Indianapolis audiences.

The three leading German singing societies plan the same number of concerts as it has been their custom to give in the past. The Musikverein will present at its first concert Max Bruch's "Das Feuerkreuz," one of the great numbers of the Sängerkunst last June. In pursuance of the excellent precedent established last year, a public concert is planned. For an operatic concert to take place in the middle of the season, the Musikverein will engage eastern artists.



FRITZ KRULL

Director of Indianapolis Liederkranz

appearance of the season; the Boston Symphony Orchestra comes as second number, and Walter Damrosch is booked for a lecture recital. Mrs. Talbot has spent the Summer in Europe where she interviewed Chaminade about her appearance in Indianapolis. What other important plans Mrs. Talbot may have formed have not yet been disclosed.

The People's Concert Association has so firmly lodged itself in the confidence of the public, that its season tickets are reckoned one of the necessary expenditures in many



ALEXANDER ERNESTINOFF

Director of Indianapolis Musikverein

The singers have not yet been selected, but the excellent satisfaction rendered by Janet Spencer, Inez Barbour, Berrick Van Norden and G. Magnus Schutz last year, may result in their being recalled to serve again.

The Liederkranz under the new leadership of Fritz Krull plans four concerts and a possible German operatic performance in the Spring.

The plans of the Männerchor have not as yet taken definite form, due to the vacancy in their leadership, filled but a week ago

by the election of Rudolph Heyne of Leipzig. The entrance of Herr Heyne into the musical circle of Indianapolis is contemplated with much interest. The Männerchor's policy of restricting its interests to four concerts, chiefly choral, will probably be adhered to this season.

Significant of the musical development and interest of Indianapolis is the entrance of the Schaeffer Symphony Orchestra upon its fourth season. It must now be conceded that this difficult problem of maintaining a symphony orchestra in Indianapolis upon a permanent basis is accomplished. Ferdinand Schaeffer, owner and conductor of the orchestra, announces three concerts, two strictly symphony performances, and the last, a choral concert, at which a Requiem of Herschel shall be produced by a chorus of one hundred and fifty voices. Mr. Schaeffer has selected the "Surprise" symphony of Haydn, and the E minor of Tchaikowsky for his principal orchestral numbers. His visiting soloists are Litta Grimm, contralto, for the concert of November 23, and Ernesto Consolo, for February 1.

The season's program of the matinee musical is just out. President's Day will be observed October 7. Ernesto Consolo will play before the club December 2, and several other important appearances are promised later in the season. F. K.

The Arion Society, of Brooklyn, Arthur Claassen, director, will celebrate its forty-third anniversary on October 11, and will open its season at the new Academy of Music with a grand concert on November 16.

On December 6 there will be musical matinee and on December 13 a "Theaterabend," with an operetta and comedy. The Christmas celebration will be given on December 27, and a New Year's eve festival on December 31. For January 24 a carnival is scheduled and another matinee will be given on February 7, to be followed on the 20th of the same month with a masquerade ball. A concert will be given on March 28, and the season will close with a matinee with children's chorus on May 2.

Oscar Franklin Comstock, the pianist, organist and baritone, after spending two months in the Berkshires, at Ocean Grove, and at his home in New York, returned to Washington, D. C., last week, to make preparations for the opening of his studio. Mr. Comstock won praise for his playing at a recital in Old Trinity, New York, in August, and also for his work at a concert at Flatbush.

The choir of the South Baptist Church, of Providence, R. I., is rehearsing Sir John Stainer's short oratorio, "The Daughter of Jairus." Lewis B. Canterbury, a Boston tenor, will sing the title rôle, and the work will be under the direction of Franklin Wood.

Richard Strauss's forthcoming "Elektra" is said to transcend "Salomé" in the difficulties of performance.

An elaborate revival of "Les Huguenots," with Tetrassini as the Queen, is planned for the Manhattan this season.

WILMINGTON TO HAVE ORCHESTRAL SERIES

Philadelphia and Local Organizations to Provide Active Season

WILMINGTON, DEL., Oct. 5.—The Wilmington Orchestra was formed two years ago in a small way by a few music lovers meeting at a private house. This little beginning of a musical coterie soon grew so rapidly that the Wilmington Orchestra was formed, with the following officers: Director, A. Roderman; president, Frank Tallmann; vice-president, J. A. Dashiell; secretary, Leut. K. V. Casey; treasurer and business manager, C. M. Banks.

After hard work from January to May the orchestra gave its initial concert. This concert was an invitation affair, and the Garrick Theater was packed to its utmost capacity to accommodate the guests.

Wilmington soon realized the organization's merit and the need of the city for an orchestra of this kind. The result, in the Fall of 1907, was the beginning of a series of subscription concerts given in the Grand Opera House. With each of these concerts a steady improvement was made and the forces steadily strengthened until the full symphony orchestra number of sixty-five pieces was attained. The orchestra has arranged for three concerts, with soloists, this year, the dates of which are November 23, February 1 and April 26, to be given in the Grand Opera House. A pleasing class of music is presented at these concerts.

The women's committee of the Philadelphia Orchestra announces four subscription concerts in the Grand Opera House here on November 16, December 21, January 18 and February 15.

This year marks the fourth successive year of concerts by the Philadelphia Orchestra in Wilmington. As with the Wilmington Orchestra a few earnest women banded themselves together and formed a committee to endeavor to bring to Wilmington this organization for the educational advantages it would afford. With untiring effort this committee succeeded in bringing the orchestra on a guarantee basis. During the first and second years three concerts a season were given, but the third year found the subscriptions growing so rapidly that a fourth concert was added.

The Wilmington Choral Society will resume rehearsals this week under the direction of T. Leslie Carpenter. Coleridge Taylor's "Hiawatha's Wedding Feast," together with part-songs of Brahms, Elgar, Fanning, Gilchrist and Damrosch, will form the program for the first concert, which will be given about December 1. The soloists have not yet been chosen. M. S. C.

Vallés, one of the new Manhattan tenors, has been singing *Faust* and *Don José* at St. Malo, France.



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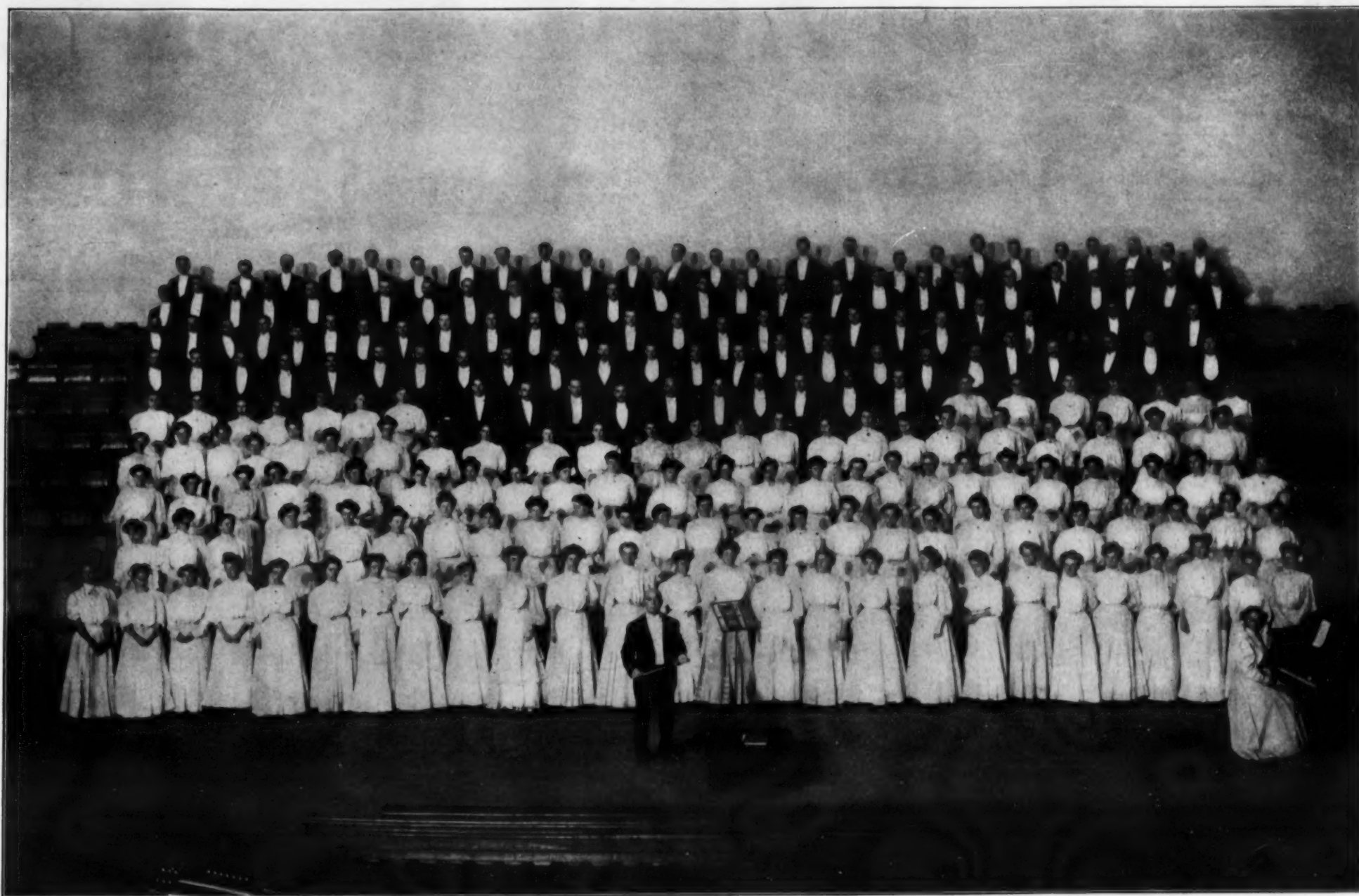
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CHORAL CONCERTS WILL PREDOMINATE IN TORONTO AGAIN THIS SEASON



THE MENDELSSOHN CHOIR OF TORONTO, OF WHICH DR A. S. VOGT IS CONDUCTOR.

TORONTO, CAN., Oct. 5.—The principal musical organizations of Toronto have begun rehearsals for the season's campaign with a zest and enthusiasm that augur well for the brilliance of the new music year. As usual, choral concerts will predominate and the larger societies will bring leading American orchestras across the border, as well as soloists of foremost rank on the concert stage.

The renowned Mendelssohn Choir, under Dr. A. S. Vogt's direction, announces more comprehensive plans than ever. The season's schedule includes Sir Edward Elgar's brilliant secular works, "Caractacus" and "King Olaf"; Brahms's "Song of Destiny"; Hugo Wolf's "The Mad Fire Rider"; the same composer's "Christnacht," all for chorus and orchestra, with soloists for the Elgar works. In unaccompanied choral music the list this season promises to surpass all other years in attractiveness, including several of Elgar's finest creations in this sphere of composition, among them the eight-part chorus, opus 53, No. 1, which has just appeared. Eight-part choruses by Brahms, Tchaikowsky, Grieg, Cornelius, Dr. Naylor, Palestrina, and other works by Gounod, Percy Pitt, Elgar, Bach, MacDowell and other composers are also included in the works announced for study this year.

The soloists already chosen for these concerts, which will take place during the second week of February, are Corinne Rider-Kelsey, soprano; George Hamlin, tenor; Claude Cunningham, baritone, and Frederic Martin, basso. As in the past sea-

son, the Theodore Thomas Orchestra, of Chicago, will supply the accompaniments to the choral works, and will also be heard in a strong selection of purely orchestral music under its own conductor, Frederick Stock.

A proposition has been received from Chicago for the chorus to be heard in three concerts in that city during the coming Winter, a guarantee fund having been arranged by a number of lovers of choral music of that city to provide against possible loss, should the 250 singers of the society undertake this costly trip. The consideration of this proposition will be taken up at an early rehearsal of the society, as also will, at a later date, the proposal for the chorus to visit England in 1910.

The Toronto Festival Chorus, Dr. F. H. Torrington, conductor, has not completed the plans for its annual oratorio performances, but it is the intention to give Handel's "Messiah" and Gounod's "Redemption," in both of which the Toronto and West Toronto Festival Choruses will combine. Dr. Torrington announces that these performances will be given on special lines, as regards both soloists and assisting orchestra.

The National Chorus, now in its fifth year, under the direction of Dr. Albert Ham, has a choir this season of over 200 especially selected voices, which will produce a fine balance in all the parts, and it is confidently expected that its achievements this Winter will be epoch-marking in its career.

Again, as in the last few years, the New York Symphony Orchestra has been engaged for both performances, which will be given in Massey Hall on January 18 and 19. The principal soloist will be Margaret Keyes, the New York contralto, who made so favorable an impression on her first appearance here at the Caruso concert last Spring that arrangements were immediately entered into to secure her for this society's concerts.

The principal works chosen by Dr. Ham for this season include Cowen's "He Giveth His Beloved Sleep" (produced at the last Cardiff Festival, Wales), with Miss Keyes as soloist; Sir Frederick Bridge's "The Flag of England," with Helen Davies, the Toronto soprano, as soloist; Hamish MacCunn's "Lord Ullin's Daughter"; Parker's "Harold Harfager"; the "Habanera" from Bizet's "Carmen"; Elgar's "Land of Hope and Glory," and as unaccompanied numbers, Henry Leslie's "Lullaby of Life"; Bortnianski's "Gloria in Excelsis," and Gounod's "Come Unto Him." It is the plan to devote one program exclusively to the choral and orchestral works of British composers, a plan of which Conductor Walter Damrosch heartily approves.

The Schubert Choir, H. M. Fletcher's chorus, is hard at work preparing for its two February concerts, in which the Pittsburgh Orchestra, under Emil Paur, will be associated with it, and a number of important novelties and standard works, both classic and modern, will have their first performances in Canada.

The program for the first night, February 22, will embrace the "Battle Hymn" from Wagner's "Rienzi," for male chorus and orchestra; Mozart's "King Thamos," and Wagner's "Kaiser March," for chorus, orchestra and soloists, and, as *a cappella* numbers, Meyer's "Night Song," Kahn's "Lenzlied," Kearton's "Turn, Amaryllis, to Thy Swain," Elgar's "Weary Winds of the West," Brahms's "Wiegenlied," the folk-song, "Come, Dorothy, Come"; Jacobsen's "Jubilate, Amen"; Reginald Boughton's "King Arthur," and "The Berkshire Tragedy."

(The second program will be given up entirely to Schubert's compositions and will contain the Mass in C major); "God in the Thunderstorm"; "Three Vocal Dances"; the "Chorus of Angels," from "Faust"; "Longing," for male voices, and three choruses from "Rosamunde."

The Toronto Oratorio Society, which, under J. W. Sherlock's baton, has made a commendable record during the past six years, is busy rehearsing Haydn's "Creation." Last year the society numbered 175 voices; this season that number will be augmented.

In addition to these events, a number of recitals will be given at Massey Hall by the European artists touring America, while the Toronto Symphony Orchestra, Frank S. Welsman, conductor; the Toronto String Quartet, Frank E. Blatchford, first violin, and local singers, pianists and other soloists will also be much in evidence during the season.

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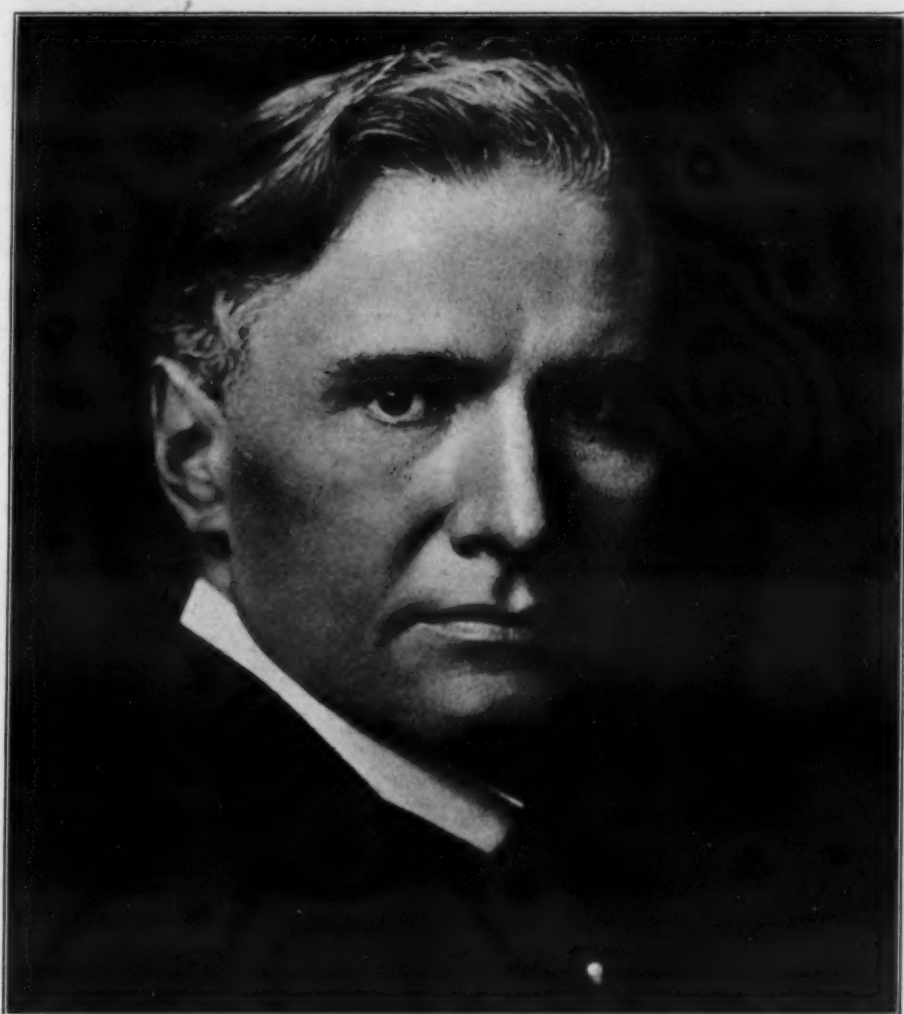
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LOS ANGELES CHORAL AND ORCHESTRAL DIRECTORS ANNOUNCE SEASON'S PLANS

LOS ANGELES, Oct. 3.—This city, which is the clearing-house for the arts of the Southwest, has begun to take on its regular Autumn activity in music, and, on the whole, the promise for the new year is brighter than ever before. Teachers and pupils are returning from mountain and shore, visitors to distant countries are reaching home singly and in groups, managers are preparing for concert tours, and

most efficient leaders of strings to be found in this country.

During his visit to Germany, not many months ago, Mr. Hamilton obtained possession of much novel and interesting music, and while there consorted with the leading musicians of the German Empire, besides spending what was to him a most delightful season as first-violin in the orchestra of the Munich Opera.

For the past ten years Mr. Hamilton has fairly lived for the orchestra and its work alone, and devoted so many days of sacrifice and so many nights of thinking and planning for its welfare that at one time his health was seriously impaired. He has completely recovered now, and has just returned to the city after a splendid vacation.

One of the chief figures of interest here is Leandro Campanari, who for the past year has been living quietly in Southern California, and who, for reasons of his wife's health, still continues to be identified with Los Angeles musical life. At

chorus—which the club rendered superbly last Spring—to a lilting setting of Strauss's "Blue Danube."

The Woman's Lyric Club, too, has commenced its rehearsals, and will likewise be under Mr. Poulin's direction. No announcements have been made as yet concerning the programs of the year, but it is presumed that they will be of the same character and the same order of merit as in preceding years.

The Treble Clef forces are gathering for the year's work, and promise some notable achievements. They have a fine record and a splendid group of voices.

Local singers are now interested in the music which is to be given at the International Irrigation Congress at El Paso. Joseph P. Dupuy is to have charge of much of the music there.

Fall interest in a general chorus, which is being revived, may take some definite form which will lead to the production of a number of the newer, more important works for chorus and orchestra. Mr. Du-

tenor of magnificent proportions, and seems eminently suited for his new field of endeavor.

The Lombardi Opera Company, Italian singing organization, which plays regular seasons in Mexico, will probably visit Los Angeles for several weeks in January, playing the local syndicate theater under the direction of its manager, H. C. Wyatt.

The Woman's Orchestra, under the direction of Mr. Hamilton, expects to do



JOSEPH P. DUPUY

In Charge of Music at the International Irrigation Congress



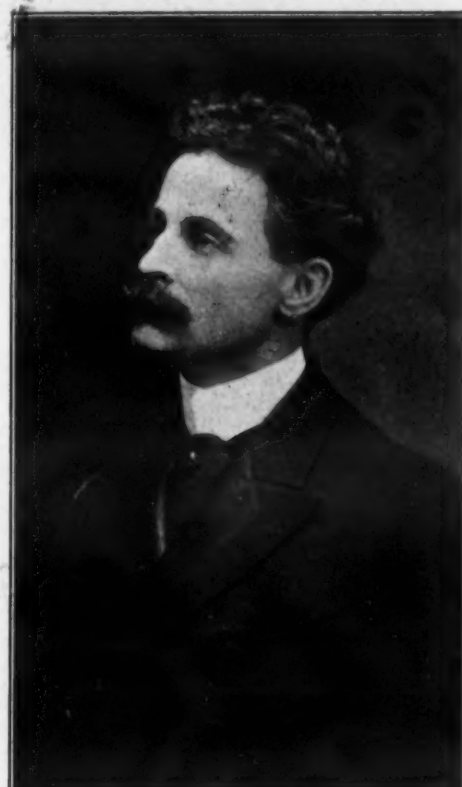
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Director of the Los Angeles Symphony Orchestra



L. E. BEHYMER

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J. B. POULIN

Director of the Famous Ellis Club of Los Angeles

audiences generally are awaiting the influx of visiting artists, which is to begin earlier this year than in any previous season.

The Los Angeles Symphony Orchestra will give six concerts this season, beginning in November and ending in April. The results of the campaign for good music have been of extraordinary interest, and directors and supporters in general feel assured that the orchestra is well financed for its coming year.

The Los Angeles Symphony Orchestra may now be called, rightfully, the foremost musical body of the Southwest, and, indeed, it is doubtful if any Western organization of musicians has attained such general prominence and widespread recognition for fine and resultful accomplishment.

It is now entering the compact and established condition known only by musical companies of long standing and long playing together. It will number this year, as last, more than seventy men, gathered from the leading professional ranks of the city. Arnold Krauss, concert-master, has, next to Harley Hamilton, been the most energetic single individual in the development of our orchestra to its present state. Himself a man of means and enjoying an extremely lucrative vogue as teacher and soloist, Mr. Krauss has ardently given many days of his time each year to the "Art for Art's Sake" cause, and, by competent visiting critics, has been acclaimed one of the

the earnest solicitation of a number of musical people, Mr. Campanari appeared last year as leader of the Treble Clef Club, in a most inspiring concert, in which his handling of both voices and orchestra was an absolute revelation.

The various singing clubs and societies of Los Angeles are now vigorously undertaking the Fall musical campaign.

Foremost of these organizations is the redoubtable Ellis Club, whose membership numbers nearly 100 of the best men singers of the city. The long organization of this society, the unwonted excellence of its composite material and their careful work together has made the club renowned throughout the West for its almost perfect work.

Director J. B. Poulin, who has worked wonders with this company in the past few years, will again be the leader, and is now busily arranging for the first concert of the Autumn. The program will neither be heavy nor somber, but will be of great diversity and of the highest order, the selections ranging from a massive "Parsifal"

puy is spoken of as a leader for this chorus.

Church choirs are now returning to their work, and interesting programs are being presented at the regular Sunday services. At Immanuel Presbyterian Church, one of the leading congregations of the city, the choir did an unusual thing in omitting the customary Summer vacation, continuing the services regularly. Mrs. Edmond S. Shank, who is one of the leading sopranos of Southern California, is director here, and her choir has presented several unusual programs of concert music. Other soloists are: A. Sheldon Balingier, tenor; Mrs. L. J. Selby, contralto, and E. S. Shank, bass.

Roland Paul, Los Angeles' choir singer and teacher of prominence, has just had interest focused on himself by his announcement that he will go into grand opera. He has already accepted an engagement of forty weeks for the coming season, as principal tenor with a big English-singing organization which will start out for New York. Mr. Paul has a robust

good work again this year. This musical force numbers about sixty experienced players.

The First Congregational Orchestra and the First M. E. Orchestra, leading amateur organizations of the city, directed, respectively, by William H. Mead and Earl Bishop Valentine, are preparing fine programs for their faithful adherents. Each of these orchestras has over fifty enthusiastic players, and much good is derived from the many rehearsals and the occasional efforts at large programs.

Manager L. E. Behymer, of Los Angeles, has withdrawn from the Great Western Musical Bureau and is again in business for himself. Last season it was due to his careful management that Jan Kubelik, Ignace Paderewski, Maud Powell, Herbert Witherspoon, Lillian Blauvelt and other distinguished artists made such successful tours of the great West.

This year Manager Behymer is devoting his entire attention to the big music in the West and Southwest and has completed a new system which means much to the local clubs, colleges and managers and more to the artists themselves.

For fifteen years the Great Philharmonic Course in Los Angeles has stood for "the best in music," and the artists composing it have been the head liners of the musical profession. The Los Angeles public never asked for advice on these artists; the

[Continued on page 44.]

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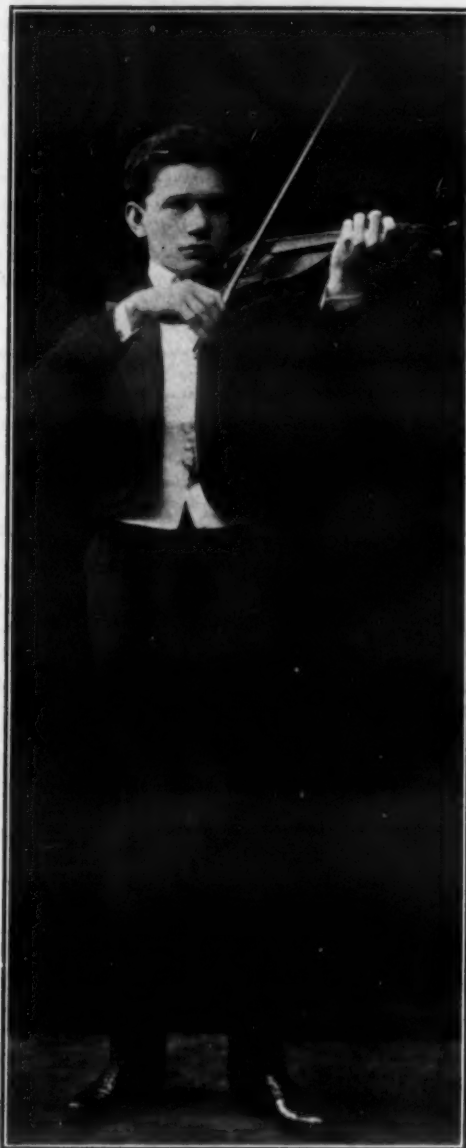
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JANPOLSKI
Russian Baritone



FLORENCE DRAKE LEROY
Coloratura Soprano



RALPH OSBORNE
Basso Chantante

LOS ANGELES MUSICAL PLANS

[Continued from page 41.]

fact that they were Philharmonics was a sufficient recommendation.

Six artists or companies constituted the course. Last season it included Maud Powell, Mme. Gadschi, Lillian Blauvelt, Ignace Paderewski, Mme. Carreño and Herbert Witherspoon, with Jan Kubelik, Mme. Calvé and Fritz Kreisler as extras.

This season the favored artists are Arthur Hartmann, the Maud Powell Trio, with May Mukle and Anne Ford assisting; Mme. Lillian Nordica, Josef Lhévinne, Florencio Constantino and David Bispham, with Mme. Gadschi, Ossip Gabrilowitsch and Emilio DeGogorza as extras.

Many of the Western clubs have taken up this course idea with a season ticket at special prices to cover the events, and to guarantee the artists.

Manager Behymer even assists these clubs to raise their guarantees and advises each club as nearly as possible to choose the same artists, thus assuring the vocalists and instrumentalists an added number of engagements, short jumps and an assured income.

This plan also assists the managers and clubs as added engagements, one fare, one sleeper bill for the round trip, excepting side jumps, allow the artist to make a better figure to their patrons.

It limits the number of entertainments in the West and unites the musical interests—opens up new territory and assists struggling cities to become musical.

For years this work has gone on and the question of profitable tours in the great West is practically answered.

It is a work that shows what perseverance and team work will accomplish. The artists engaged this season in this manner are: Emilio DeGogorza, Arthur Hartmann, Mme. Lillian Nordica, Maud Powell, May Mukle, Anne Ford, Adela Verne, Mme. Johanna Gadschi, Florencio Constantino, Ossip Gabrilowitsch, Katharine Goodson, David Bispham, Josef Lhévinne, Mischa Elman, Mme. Langendorff, and the Russian Symphony Orchestra.

The cities visited are: Denver, Colorado Springs, Albuquerque, Phoenix, Tucson, El Paso, San Diego, Redlands, Riverside, Los Angeles, Santa Barbara, San José, Palo Alto, Stanford College, Pomona College, Stockton, Santa Cruz, Chico, Sacramento, Eureka and many others whose leading clubs have adopted the Philharmonic course idea. Next season Mr. Behymer intends to carry this idea as far east as Kansas City and south to Galveston.

Another new feature has been the instituting in Los Angeles of a series of big concerts for the children of the public schools where the big artists may be heard at the Shriners' Auditorium, which seats six thousand persons, at a small price of

admission, and still reach a gross figure satisfactory to the visiting artist. This is done by lectures in the schools to the children on the numbers to be given and the distribution of analytic notes by the music teachers of the public schools to the pupils, thus furnishing the educated music lovers for the artist ten years hence. It is a movement systematic in its nature and which is doing much good in Los Angeles.

This season Emilio DeGogorza and

Mme. Gadschi are soloists with Mr. Behymer's Los Angeles Symphony Orchestra, now in its thirteenth consecutive year.

All California praises this indefatigable worker for what he has done for the West, and the Academy of Beaux Arts of Paris, France, elected him a member and sent him a decoration for what he was doing for the French composers and artists in the Southwest. His business methods, large financial returns and special press work have won him the respect, trust and approbation of visiting managers and artists.

As a member of that unique body of men—the Gamut Club—Mr. Behymer is

enabled to introduce the artists under his management in a unique way to the musicians of Los Angeles, which is mutually agreeable to all concerned.

Manager Behymer invites all offers for time to come to him direct, but advises both managers and artists that the opportunities are limited for appearances, and it is not the proper thing for too many entertainers to come West each season.

Four vocalists, two male and two female; two violinists, two pianists; one chamber music quartet, one orchestra, one cellist are about all the Coast can stand in one season, and he is there to welcome you all to Southern California.

HOW LOS ANGELES CHILDREN LEARN TO LOVE GOOD MUSIC

By Harriet Rogers

A rare work has been going on quietly during the last few years in the public schools of Los Angeles. Few people know definitely of it or realize its significance. If in all the cities and towns of our land such work could be done, it is conceivable, nay, even probable, that the next generation of Americans would be lifted above the desire for the sickening inanity of "Waltz Me Around Again, Willie," and all other like atrocities. For the public schools reach very nearly "all of the people all of the time." And when the children are educated to an appreciation of real music, there is your next generation of music lovers ready-made.

When an adult and cultured Los Angeleno meets a crowd of children "going somewhere" with a teacher or two along, he takes off his hat and takes courage for the future—or, at least, he should! For Young America is being educated musically. He is going to a concert where he will hear the world's best music played or sung either by world-renowned artists or by the best musicians of the city. He has studied and is quite familiar with at least one of the numbers he will hear; he is prepared to listen for exquisite tones and beautiful melodies; he knows something of the composer, and, in the case of the artist's concert, he also has in mind some idea of the ambition, the endeavor and achievement of the performer. This is the way to foster the love of good music—to have it admirably rendered when there is in the attitude of the listener some touch of familiarity and sympathy.

The idea of cultural concerts for the children was conceived some years ago by Kathryn E. Stone, supervisor of music in the public schools of Los Angeles. She began by gathering together in a church or hall a large number of children. The programs consisted of choruses sung by the

whole body of boys and girls, fifteen hundred or two thousand strong, of vocal and instrumental solos, and of orchestral numbers given by selected children, bringing out and encouraging special talent among them. There were also three or four numbers by Los Angeles musicians, who have always given of their talents most generously at these times, as well as for the smaller concerts in the school buildings, when all the classes are gathered together in the halls to listen and to learn to appreciate.

These concerts added much to the children's experience and gave zest to the regular music work, but Miss Stone was not satisfied. She wanted artists' concerts for the public schools and she believed that they could be arranged. So she interviewed Manager Behymer concerning his artists and presented the needs of the schools. There are no funds for any such purpose, but many parents, she felt sure, would be willing to buy tickets at one-fourth the usual price paid for evening concerts. The result was that on this basis a number of children's afternoon concerts have been given. The youngsters of the fifth, sixth, seventh and eighth grades are allowed to purchase these tickets, and they are in charge of their teachers from the time of leaving the school building until their return.

Following this plan the Chicago Symphony Orchestra has given two concerts, at each of which there were between fifteen hundred and two thousand children in attendance. One movement of the Beethoven Fifth Symphony was studied in preparation for one of these concerts. A Sousa concert was also given. There were two thousand children present. They were especially prepared by previous study to enjoy the Sextette from "Lucia di Lammermoor."

The oratorio soloists of the Los Angeles Choral Society, one of Mr. Behymer's local institutions, gave one year an afternoon program for the children. There were two thousand children in attendance—eighty of them were guests, Miss Stone having been able to place before the management in a way to induce this generosity the needs of children whose parents were unable to purchase tickets even at the greatly reduced rates given. The eighty tickets were carefully disposed of to children who were both needy and deserving. A year's cor-

respondence resulted in an afternoon concert by Ellen Beach Yaw, which gave an unusual musical experience to eighteen hundred children. The singer gave eight numbers and the program was completed by a few of the most talented children of the schools who sang or played the violin or the piano. Through the courtesy and interest of the Lyric Club and the Ellis Club two hundred girls and two hundred boys were admitted to regular evening concerts given by these Los Angeles organizations.

In March and May of this year there were two notable concerts given by Mr. Behymer's leading Eastern and European musical visitors. The first brought Lillian Blauvelt in recital before fifteen hundred children. They sat in rapt appreciation of her beautiful singing. The program was nearly identical with that of the evening concert; a few ballads and folk songs were arranged for that the children might hear simple songs artistically sung.

In May the Damrosch Orchestra was to be heard in Los Angeles. In spite of the difficulty of arrangements and guarantees for so large and important an organization, negotiations were at last carried through and six thousand children heard an hour and a half of orchestral music played by the New York Symphony Society—at twenty-five cents a ticket. In this case there were children not only from the Los Angeles public schools, but also from many of the near-by, trolley-connected small towns. Some of them came in chartered cars, but the downtown transfer points were twice that afternoon swarming with children. There was a three-minute car service both before and after the concert on all lines running near the Shriners' Temple, where it was given; the children of each building were assigned to certain lines to avoid undue crowding on one or two, and there was not one child hurt or lost during the afternoon.

This concert was an especially fine one. The program was excellent, well arranged, not too heavy or too long. Before the last

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number Mr. Damrosch made a little speech, in which he paid a tribute to the educational system of Los Angeles and to its high ideals of musical training. He then announced the next number, "Fantasie on American Airs," by Victor Herbert, and asked the children to sing the "Star-Spangled Banner" with the orchestra. Intently the children listened to the fantasia then with the first notes of the "Star-Spangled Banner" they were on their feet—six thousand of them—singing, following the Damrosch baton. It was to them a soul-thrilling chorus and a joy that will not be forgotten. As to the value of these musical experiences for the generation that is in the making there can be among musical people but one opinion.

Sincere appreciation is due to the many men and women—artists, managers, teachers, parents—who work together to make these concerts possible. To Miss Stone belongs the credit of originating the idea, of securing the eager attendance of the children, and of arranging all details and carrying to complete success so many remarkable undertakings. The children's concert is now a recognized feature of the musical year in Los Angeles. Plans are

being made for this year's schedule, which it is hoped will include a Gogorza recital, a Gadski recital, a concert by the Russian Symphony Orchestra, and a Ben Greet performance. The children should hear great artists; they should hear great music until they know and love it. One of the plans for this season is to fill Temple Auditorium with children and have them sing some of the great choruses with the fine organ there.

There are other phases of musical culture in the Los Angeles schools. One of them is the establishment of school orchestras. There are now thirty of them. They play marches for the lines of children passing in and out of the buildings, and they venture into other realms of music for school entertainments and their own pleasure. There are in these orchestras first and second violins, mandolins, cornets, flutes, trombones and clarinets. The chief purpose of the orchestra is to encourage home study of music. Incapable players are called "understudies" and work hard at their music lessons and their practice that they may some day attain a place in the orchestra.

Besides the study of classical music, folk-songs of our own and other countries are

taught—Irish, English, Welsh, Scotch and German. The children are also made familiar with the great national melodies—besides, of course, our own—that they may know the thrill of music that has roused and inspired men to brave and patriotic deeds all down the centuries. The song is associated with the flag of its country and serves to illumine some dark place in a geography lesson or to make more real some historic incident.

The great composers are studied in a simple way, their greatest work in the world is talked of, their boyhood days are written of as language work. In the same way the stories of operas are read and discussed, then written for language lessons, and when possible the children illustrate the stories with pictures cut out of magazines or with their own drawings or paintings. Each great artist who visits the city is mentioned and his picture is made familiar. The recent deaths of MacDowell and Grieg made opportunity for talks upon their accomplishments. Last Winter's Kubelik recitals made of vital interest the picturesque story of his struggles, ambition and success.

All this is done to arouse interest, to

cultivate taste, to teach the children to love only the best music. And there is certainly an improvement in their selection of music; they are surely, if slowly, losing the liking for ragtime. Commencement programs planned recently by eighth grade pupils showed a decided elevation of musical taste. Some of the numbers chosen were the "Pilgrims' Chorus" from "Tannhäuser," the march from "Aida," selections from "Rigoletto," "Mignon" and "Wilhelm Tell." One class chose a musical play in which each graduate, dressed in appropriate costume, sang or whistled some old song that by grace or quaint melody has lived through the years. In one class you may hear whistled a melody from a Haydn symphony, an air from "Faust" or "Il Trovatore," or the "Star-Spangled Banner" or "Dixie."

This treats merely of the cultural side of the music work that is being done in the public schools. The beautiful part-singing, including two and three-voice work, and the training in rhythm and theory I have not touched upon. Altogether it is a great work and means much for the growth of a true musical feeling and appreciation.

HARRIET ROGERS.

SAVAGE'S "THE MERRY WIDOW" TO BE A FEATURE OF THIS SEASON

By Frank C. Payne

Henry W. Savage's name is identified with the two most picturesque and widely-advertised stage successes this country has ever known—"The Merry Widow" and "The Devil." These two sensational pieces promise to overshadow any other work that is likely to come from his play factory this season. As a matter of fact, they have dominated the musical and theatrical situation.

To supply the demand for these two piquant attractions Mr. Savage has been compelled to forego temporarily his other production plans. He is just now up to his eyes in the work of fitting out enough companies to cover the entire country. "The Merry Widow" waltzers have already done some lively stepping in New York, Chicago, Philadelphia and Boston, and it is Mr. Savage's purpose to have them show the tuneful dance in all the music-loving cities of the country during the season. To insure this he has a half-dozen *Prince Danilos* and *Sonias* under contract. He has prepared exact duplicates for the splendid New York production in scenery and Parisian costumes and has enough Maxim girls and Hungarian musicians to supply each company.

During the Summer this Viennese operetta had packed the Aerial Gardens nightly, and its return to the theater beautiful marked its 365th consecutive perform-



Scene from "The Merry Widow"

ance in New York. It was a notable event in the record-making run of the

piece, the house being crowded with a cosmopolitan audience to welcome the popular

Georgia Caine, who made her debut in the charming title rôle. Miss Caine had waited a year for this opportunity, and she danced and sang and flirted as never before. Charles Meekins, who followed Donald Brian last Spring as the dashing *Prince Danilo*, was Miss Caine's partner in the famous "Merry Widow" waltz, and they were forced to do the dance over and over again before the joy-loving audience was satisfied.

Rosemary Glosz and George Damarel, who won all New York with their dancing and singing of "The Merry Widow" waltz during the Summer run, have been selected by Mr. Savage for the company that is to tour the South and West this season.

"The Merry Widow" company organized for a Pacific Coast tour opened its season in Paterson, N. J., on Tuesday, September 8, playing in Trenton and New Brunswick, N. J., before it went to the Apollo Theater at Atlantic City for the week of September 14. It then started for New Orleans, visiting the principal southern cities on the way.

Boston, after waiting a year for "The Merry Widow," welcomed the opera recently with what was described in the press reports as the largest and most wildly enthusiastic audience that ever crowded the Tremont Theater. Since the opening night the house statements show the same more-than-capacity figures that came from New York and Chicago when the operetta first took those two cities by storm last season.

\$40,000 FOR MUSIC

Pittsburg Exposition Liberal in Providing For High-Class Entertainment

PITTSBURG, Oct. 5.—The music-lovers of this city have been enjoying some exceedingly good music at the Pittsburg Exposition, which opened for the season a month ago. The Theodore Thomas Orchestra was the first to give a week of concerts. This organization was followed by John Philip Sousa's splendid band. The Russian Symphony Orchestra played an engagement from September 21 to September 26, while Arthur Pryor and his band followed for a week.

The Bostonia Woman's Orchestra closes a week's engagement Saturday night. Crea-

tore will play a week's engagement beginning next Monday, and Damrosch will close the season, playing from October 12 to 17, inclusive. Nearly \$40,000 is being spent by the Exposition Society for its music.

E. C. S.

Albert Spalding in Europe

The young American violinist, Albert Spalding, who is now in Paris, will leave soon for London, where he is to play in Bechstein Hall, October 13 and 20. He then returns to Paris for a short time before sailing for America to open his coming concert tour at Carnegie Hall on November 8 and 10. He is under the management of R. E. Johnston, who presents him for the first time to the American public.

IN A MUSICAL UTOPIA

Arthur Farwell and Arthur Shepard "Live While They Study"

Arthur Farwell and Arthur Shepard, at Mr. Farwell's home in Newton Center, Mass., have established conditions the most favorable for home life and music study. "It is coming to be recognized," they say, "by our foremost educators that we should spend our life, not alone in studying for life, but in living it while we study. Our aim to-day is to uplift and beautify the whole fabric of the daily, the social life by blending it at every possible point with the familiar practice and enjoyment of art. One is taught to study music, but not to live it. The double foundation—a home and an art

life—upon which the present work is based, affords ideal circumstances for the beautiful and healthy unfoldment of the artistic capacities of young people." The courses include harmony and counterpoint, piano-forte, singing, history of music, and coaching in vocal repertoire.

A Wanamaker Belfry

PHILADELPHIA, Oct. 5.—What is expected to be one of the finest belfries in the United States is to be erected as a memorial to Thomas B. Wanamaker at the Episcopal Church of St. James the Less, Falls of Schuylkill. It will cost \$150,000 and have a set of chimes to be brought from abroad. It is to be erected by the Wanamaker family. Beneath the tower will be the mansion of Mr. Wanamaker.

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THE MODERN REVOLUTION IN PIANOFORTE PLAYING

Gustav L. Becker Sets Forth
What Radical Technicians Have
Contributed to the Progress of
Recent Years

By Gustav L. Becker

From the traditional standpoint of physical science investigators have eagerly pulled and broken things to pieces, and then selected some component part as most important, losing sight of the relative value of all the others. So it is with the average method of teaching piano technique. The importance of following the old rule, "Put the right finger on the right key at the right time, and hold it just so long," made the pupils think so much of the fingers that they forgot about their other members (movable joints and levers) which might, if we only gave them a good chance, easily help to wield the unruly "terminal points of effort."

Great artists, such as Carreño, De Pachmann and others, instinctively, though seldom consciously, employ all manner of auxiliary and co-ordinating motions of the wrist, forearm, upperarm and shoulders and even the torso in playing. With some performers it is purely affectation, probably a habit acquired by an exaggerated imitation of some great master's playing, one who played naturally and expressively, without restraint, but whose moving this or that way to help bring out an effect, or to prevent some longer phrase from being disrupted, arose from an inner need, a sensitive feeling for artistic harmony and adequacy of expression.

We sometimes marvel how some great performer can produce such beautiful and overpowering results with so little effort. He himself hardly knows how he does it, he will probably say it is the result of many years of diligent practicing. Probably the truth is, that when he had practiced to a certain limit of endurance with the isolated finger joint motion and fixed pronate position of the forearm and his artistic zeal and enthusiasm would not let him stop, he unconsciously resorted to the aid of the larger members of his playing mechanism. Or, perhaps, he was of an experimental turn of mind and at the same time had his high ideals of artistic perfection, which all his most careful finger joint chopping and hammering could not satisfy, so that he then tried the effect of leaning or turning the hand over from one key into the next and continued this process for several successive keys, until "Eureka!" there was at last a homogeneous blending of the several tones of a motive. To illustrate with a word, it should not be, for example, this way: "Pro-cras-ti-na-tion," with individual effort for each syllable, but rather thus: "Procrastination," with one unified effort for the whole word. Then, by adding to the hand leanings and semi-rotating forearm a slight but sufficient upperarm and shoulder assistance a more continued coherence of phrasing was attained. A low seat, bringing the arms almost into a horizontal position, is theoretically the ideal position for carrying out this method of tone blending and tone weaving at the piano keyboard.

The originator of this system seems to be Frederick Horace Clarke, an American, a former pupil of Deppe, who is now again



GUSTAV L. BECKER

New York Piano Pedagogue, Who Has
Made a Special Study of the Principles
of Technique

residing in Berlin. The weak point of his method is its exaggeration or oneness in trying to do everything by this one kind of motion, absolutely prohibiting the up and down motion, whether by stroke, drop, pressure or combination of these. That is why Mr. Clarke and so many others fail. They want to construct a complicated piece of furniture with jack-knife alone when a complete set of tools is available. Yet we are indebted to Mr. Clarke for as much of his idea as we can readily use for our highest aims and purposes.

We will look about, however, to see what others have discovered and found useful. There again we find the same human mind phenomena, the too fond clinging to one pet idea, and the desire to make it serve all sorts of purposes, as, for instance, Fräulein Tony Bandmann, who had no less an authority than a German Generaloberarzt endorse her method in his elaborate book. She was just at the point of becoming famous when unfortunately she passed away. I had the good fortune to have a number of interviews and some correspondence with her regarding her investigations and experiments, and this Summer also had a supplemental course of detailed explanations from her surviving sister, to whom she had imparted her final results of further work after the publication of her book. The method rests mainly on a sort of combination of motions, i.e., of a swinging, unchecked drop motion of the arm, with more or less weight upon semi-flexible fingers, more or less yielding, according to the volume and character of tone desired. This is for the attack of the

Declares That "Modern Pedagogy
No Longer Indulges in the Intimidating Don'ts" of Injurious
Old Methods

first tone of a tone group or phrase, the succeeding tones to be obtained by utilizing the pent-up (cumulative) force of the drop motion, in the way of letting it glance off or over toward the succeeding tones before the arm is allowed to reach its quiescent level of gravity. In all this there is a subtle theory of ballastic properties and lines of resistance and diversion from straight ones to curves, which I cannot here in limited space undertake to explain, but I hope that the casual reader will get more out of the book by Fräulein Bandmann. There is some truth and value in it for certain effects and purposes.

There are also several other variations and excrescences of the supposed "original" Deppe method, as notably those of Fräulein Caland, Rudolph M. Breithaupt and Mme. Jaell, employing various forms of so-called "elastic" or controlled strokes, pressures, drop motions, swinging weights, relaxations, reinforcements, rolling motions, and a great deal of highly imaginative but unscientific talk. They get their good results from their pupils principally because they are guided by a deep feeling and high ideal of what is artistic and expressive. Yet they each firmly believe that his or her particular method is the only complete and correct one, and that these results could never be obtained by any other method, or at least not nearly as well. Their successful pupils are generally good imitators and soon cultivate a taste and keen sensitiveness for the ideal musical effect, so that they then learn to use the particular patent touch method for this higher mental purpose.

After all, "It is the brain that plays the piano," as I heard Rafael Joseffy once say to a pupil in his class. The advanced teacher will use the best points of all methods, each for the effect or artistic purpose for which it seems best adapted. The progress we have so far made consists in first being able in a natural and direct way to produce the most beautiful quality of tone, though on occasion resorting to touch methods by which we may imitate or represent almost all the various orchestral tone colorings or even the human voice; then further in attaining a more coherent blending and joining of tone succession for phrasing, and lastly a larger range of dynamics consistent with a fuller and richer utilization of the vital forces, yet in such a natural and spontaneous manner that the joy of its free and ready response to every thought and impulse will reward and replenish the sources of energy. The old methods were hurtful because of their many useless restrictions and inhibitions.

Modern pedagogy no longer indulges in the impulse checking and mentality intimidating "don'ts." We now make sure of what we want and how we are going to do it, then we encourage or induce the pupil to feel the desire and impulse to do it and it is done. Then we see that it is done just often enough with keen attention and interest to form the habit of doing it, and there is a valuable asset gained towards ultimate perfection. The pupil who is not going to be a teacher will often not need to know all the scientific reasons for this or that

procedure or method, but the teacher who wants to be prepared to meet and overcome or solve any or all problems and difficulties should thoroughly acquaint himself with all knowledge which has any bearing on his specialty.

So I found that to get at the essence of understanding of the conditions and requirements of the perfect or ideal piano touch I had to study and bring to bear upon the subject, mechanics, acoustics, physiology and psychology. Then I had to go to work to investigate, analyze and put together again all I could find out from my own experiments and experiences as well as from all other available sources. I hope these suggestions may be of value in leading others to similar investigations.

CHANGES IN METROPOLITAN

Directors Inspect Improvements Including New Seats and Elevators

The directors of the Metropolitan Opera Company recently inspected the alterations being made in the opera house. Two entire elevators are being installed on the Fortieth street side to serve the family circle, and a platform for the standees is being constructed on each side of the gallery back of the railing. The awnings and driveways have been extended to facilitate traffic at the close of the opera.

The new orchestra pit, built at Mr. Dipel's suggestion, is completed. It will seat 130 musicians and it can be raised or lowered by pressing an electric button. The orchestra floor will be resealed with large folding chairs.

Giulio Gatti-Gasazza, general manager of the Metropolitan Opera House, sailed for New York on Saturday, October 3. Arturo Toscanini, the new conductor, sailed on October 6. Mr. Hertz, the conductor of the German operas, and Mr. Spetrino, who will share the Italian and French operas with Mr. Toscanini, sailed on October 1.

Choir to Sing for President

The Mountain Ash Male Voice Choir of Wales consisting of twenty-six voices arrived on the *Adriatic* on October 1 to make a tour through parts of the country inhabited by the Welsh, and incidentally to sing for President and Mrs. Roosevelt at the White House. As the *Adriatic* entered her dock the choir sang "The Star-Spangled Banner," and were much cheered. The choir will visit all of the principal cities of the country as far west as Milwaukee, its program extending into January. It is conducted by Mr. T. Glyndwr Richards, and is under the patronage of Lord Aberdale.

Kneisels in Venetian Palace

Through the courtesy of Mrs. John L. Gardner the concerts of the Kneisel Quartet in Boston will be held this Winter in Fenway Court—her celebrated "Venetian" Palace. The superb effects gained at the concert given in this auditorium by the Kneisels last season so greatly delighted Mrs. Gardner that an offer of the auditorium for the use of the quartet this season was made and very gladly accepted. The dates of these events are Tuesday evenings, November 10, December 8, January 5, February 16 and March 16.

The Pupil—I want to model myself after one of the great operatic artists. Which shall I follow?

The Teacher—Oh, Nilsson or Patti.

The Pupil—But they've both retired.

The Teacher—I know it. Imitate 'em.—*Cleveland Leader.*

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SOUTH AFRICAN SIDELIGHTS ON A MUSICAL PROBLEM

Maud Powell, the Distinguished American Violinist, Tells of the Colored Man and His Love of Rhythm and Tune

By Maud Powell

A RECENT trip to Tennessee has recalled impressions received in South Africa—impressions of the colored man and his love for rhythm and tune. There is an æsthetic susceptibility about the colored race that responds quickly to both beauty of color and of sound.

It was of frequent occurrence in my travels in 1905 in South Africa, to discover half-nude Kaffirs standing an hour at a time outside the hotel window listening to my violin practice. The knowledge of English speech amounts in the town-bred negro of South Africa, to a vague understanding of so-called "kitchen-kaffir" (a most elemental speech adapted to his limited understanding), but the language of music speaks to him in direct and intelligible terms. Our own Southern darky brought his taste for folk-lore and song with him from Africa, when he came to us long ago, to help in the corn and cotton fields of Dixie land.

The love of beautiful line, color and sound is a racial instinct.

"No wonder the white man covers his nakedness," says our black brother of the antipodes, "for he is ashamed of his deformities."

As the South African native borrows his color schemes in his bead-work from the heavens or from the myriad-hued wild flowers that deck the great treeless Karroo, so he steals from the songbirds of the forbidding hills the secret of soft persuasive music.

His musical instruments are mellow-toned and sweet, being made of wood, bamboo, gourd (especially calabash) and of tinkling strips of metal, while his melodies, like those of the feathered creation, acquire a compelling charm from monotonous iteration and reiteration.

Even the intervals of the barbaric scale, if scale it can be called, are of such an indefinite and illusive character that they may very justly be thought to have their prototype in the throat of the songbird. So much do sounds of a gentle nature ravish the ear of the native African that he dons, when dancing, a belt of large dried bean-shells filled with softly rattling pebbles, which he strings together like beads and winds about his waist.

The lovable "ricksha" boys, curiously and gaudily costumed, oxhorn and feathers on their heads, imaginary stocking of amazing pattern painted on their bare legs, wear these dancing belts as anklets, and as they lope along in imitation of the native spring-buck, dragging their human load after them, anything more deliciously entrancing than the soft rhythmic "chink-chink" of these musical ornaments can hardly be imagined.

Another Kaffir ornament is a head-dress having beaded strings dangling between the eyes, with tiny bells crudely carved out of bits of horn jingling on the ends.

These dark-skinned, lithe-limbed natives possess also a delicacy of touch which they apply as readily to the manipulation of a musical instrument as to their quaint bead-



"The Great Treeless Karroo"

stringing, plaited straw work and the like.

To hear a Kaffir boy play an instrument of the white man's fashioning, an ordinary mouth organ or the plebeian concertina, is something of a revelation. I heard once in the solitude of the hills of Swatzkop, Natal, a Kaffir lad softly playing a concertina as he strolled barefoot along the narrow mountain path.

One little haunting phrase he repeated over and over again, producing a tone so sweet and seductive that I stood entranced. As he passed me, some pretty instinct of courtesy prompted him to subdue his tone to a mere breath of sweet sound, producing an effect in the stillness of the late afternoon that was indescribable.



"Clothes of Civilized Cut"

I have since been informed by an Englishman who knows something of the Kaffir, by virtue of his long association with him in an official capacity, that a native man is known by the one tune that he always plays. (Here we have the leit-motif in embryo.)

Moreover, he has a way of repeating his tune in cycles in some manner unfathomed by the white man, and it seems that my boy of the concertina had some large rhythmic plan, which made him loath to stop playing, inasmuch as he would thereby lose count and perforce have to go back to the very beginning.

This same official also gave me some particulars about the natives of Bechuana-land, who have good voices and sing re-

markably well in chorus. On one of those strangely clear nights under the Southern Cross they will congregate in scores or even hundreds, ranging themselves in groups around an enormous bonfire. Then they will sing in unison, in chorus and antiphonally.

The burden of their song may be some strange folk-lore or tribal history, or mayhap a rehearsal of all the daring feats and brave deeds of their honored and worshipful chief. One group will start off with a slow monotonous droning, a second will presently intone a sort of melody, which in turn will be taken up by a third group, and so on.

Each group will have its individual tune,



A Kaffir Girl

while the various groups will answer each other or sing together in a sort of curious counter-point. And for a grand and glorious finale they will rise and sing together in a simple impressive unison.

It is not agreeable to learn that the white man's hymn, too often feeble in both tune and words, and unfortunately associated with the civilizing (?) introduction of the whiskey habit, is gradually usurping the place of the native song, romantic, fitting, thrilling as it is. Like the clothes of "civilized" cut that sit in repulsive filth and awkwardness on these splendid bronze figures, so the white man's song is also a mournful misfit.

In view of the much discussed question of an American school of composition aris-

The Language of Music Speaks to the Native in Direct and Intelligible Terms—His Instruments Mellow-toned and Sweet

ing out of the melodies of our Southern negro, these musical susceptibilities of his semi-savage brother across the South Atlantic are of some import. Certainly the æsthetic advantage of steeping one's self in the atmosphere of our Southern tradition and coming in touch with the lovable but fast disappearing "Uncle Remus" type, is considerable.

But, to my thinking, the overpowering influence of the great white race, and the tendency of these restless money-making times will kill outright the poetic possibilities in this direction. We Americans are more likely to live first through a phase of large intellectual, mechanical music-making before arriving at a real individuality of expression. And nothing will accrue through copying peculiarities of interval and rhythm of a race fast losing its charm of unspoiled, uneducated originality.

The passing epidemic of rag-time (with its individuality of rhythm) will have lived its course and have left its imprint, which in time will have become an idealized memory. This will be one element in the building of an American school of musical expression—and a vitally important element, inasmuch as rhythm stands at the very root of all musical structure. And inherent in ragtime is much more than merely structural quality. It has a soul of its own, quite apart from anything that has thus far been created. American history, literature of life "befoah de wah" and traditions tinted by the hand of time, will create "mood"—and this will be another element in the building.

It is a long process, but we shall achieve the artistic result ultimately. It must be remembered that the great Italian, Dutch and Belgian schools of painting thrived and blossomed in the fifteenth and sixteenth centuries, during the great financial prosperity of the merchant kings of those days.

So, too, will time and history prove that American music, now in swaddling clothes, received great impetus and encouragement and consequently made great advancement during an era of prosperity that is the wonder of the whole civilized world.

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MUSIC PROSPECTS IN COLUMBUS, O.

COLUMBUS, O., Oct. 5.—Without doubt the most significant event in the musical life of Columbus this year is the installation of the great Fegelmaker organ in the Memorial Hall. The beautiful instrument is given to the citizens of Franklin County by the Women's Music Club, and is placed in Memorial Hall because it is the largest concert hall in the city. The money for the organ was subscribed by the citizens of Franklin County, but the entire project was planned and effected by Ella May Smith, the president of the club.

The organ is already in the hall and will very soon be heard for the first time.

Mrs. Wilbur Thoburn Mills, one of the

will be the "Pied Piper of Hamelin," given by the dramatic circle at the Great Southern Theatre on the evening of October 12. October 26 is the date of the big concert in Memorial Hall in which the two foremost German Societies of Indianapolis, Ind., will take part.

The present officers for the Männerchor are Hermann Ebeling, director; E. A. Kemmler, president; Ernest Wollenweber, vice-president, and Otto Büniger, secretary and treasurer. Election will be held again in December and in the Spring regular monthly musicales will be given, closing with a public concert in Memorial Hall in May.

Cecile Chaminade, the distinguished French composer; Yvonne St. André, mezzo soprano, from Paris, and Ernest Broom, baritone, from London, give the first artist recital in the series presented by the Women's Club, on October 27. The Theodore Thomas Orchestra will be heard in Memorial Hall on November 9 and a few weeks later Emma Calvé.



FRANZ ZIEGLER

Director of the Columbus Symphony Orchestra

best concert organists in the Middle West, has been chosen to dedicate the organ on October 20. Mrs. Mills is also a splendid service organist, and has had charge of the organ and choir in Broad Street Methodist Church for many years. Wilhelm Middelchulte will be the first out-of-town artist engaged to play upon the new organ. With the assistance of Cecil Fanning, baritone, he will give a concert on November 24.

Another event, or rather series of events, that is warmly apprehended not only by the German circles, but by all Columbus, is the celebration of the sixtieth anniversary of the Männerchor Society. The first function was the reception to the societies assisting in the massed chorus. This included about eight of the minor German societies and began on October 4. Next



ELLA MAY SMITH

President of the Women's Music Club and One of Columbus's Most Active Music Leaders

Josef Lhévinne will play the third time in Columbus on January 12 and will be immediately followed by the New York Symphony Orchestra on the 13th, and later the Boston Symphony Orchestra on the 29th.



MRS. WILBUR T. MILLS

A Leading Organist of Columbus, O., Who Will Dedicate the New Organ in That City

Mischa Elman, violinist, the Pittsburgh Orchestra, Emma Eames, Emilio de Gogorza, Herbert Witherspoon, Dorothy Lethbridge, the Russian Symphony Orchestra, the Dresden Philharmonic, and Sousa's Band are among the other attractions planned.

Besides these concerts by foreign artists, the Women's Music Club calendar has been issued and shows a varied program of (1) organ music, (2) music by women composers, (3) by MacDowell, (4) Indian and Romantic music, (5) French and German music, and (6) modern music—all rendered by the best professional musicians among the Columbus women. These concerts have a very large and staunch patronage from all over Central Ohio.

Then, there is the Girls' Music Club, something of a preparatory club for the larger one, and its long list of recitals, the Holiday and May Festival concerts by the Oratorio Society, "The Mountain Ash Chorus," presented by the Cambrian Club (a Welsh society of men) on November 20; the Euterpean Ladies' Chorus, the Co-

lumbus Symphony Orchestra, and the old Columbus Orchestra, all of which give one or two concerts annually.

Quite aside from this list of recitals in the city, and yet well patronized and enjoyed by the professional musicians, is the music at the University. In the chapel of "Old Main" occur the "Twilight Recitals," monthly, and during the Winter term at least one concert by the Glee Club, the Mandolin and Guitar Club, the Girls' Glee Club, the Orchestra and the College Band.

The orchestra, which during the past two years has been doing meritorious work under the able direction of J. L. Sosman, student from Chillicothe, will doubtless suffer from his loss this Summer. He was engaged in playing in an orchestra at Mackinac, Mich., and died in his sailboat from the effects of a cold plunge in the lake. Mr. Sosman also belonged to the Columbus orchestra—the oldest organization of its kind in the city. His loss is very deeply mourned by all the students and patrons of the University.

HELEN BERTRAM SMITH.

Taste for Classical Music

[From the Philadelphia Ledger.]

The taste for classical music, as for certain kinds of cheese, is with some persons an instinctive, with others an acquired taste. Some persons appear to be born with the ability to spell correctly, others painfully acquire that ability by dint of unremitting application to the pages of the unabridged. There is such a thing as learning to like classical music, even to prefer it in the long run to the other kind that is stigmatized as popular. "We first endure, then pity, then embrace."

The Buffalo Orchestral Society, which will give the first of a series of three concerts in Convention Hall, Buffalo, N. Y., November 18, 1908, has been organized for the purpose of determining whether or not it is feasible at this time to found a permanent orchestra society. The orchestra is composed of fifty of the best available musicians in Buffalo. Joseph A. Ball, a well-known violinist, will fill the important post of concert-master. Dr. J. Oscar Frankenstein, tenor, has been engaged as soloist for the first concert.

The Cincinnati College of Music will give a series of three invitation faculty recitals in October, the first of which will be that of Douglas Powell, baritone, who will make his formal debut before the Cincinnati musical public in a song recital at the Odeon, Tuesday evening, October 13. He will be assisted in his recital by Emil Knoepke, cellist, and Sig. Lino Mattioli at the piano.

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AN ACTIVE SEASON FOR COLORADO SPRINGS

Hustling Western Town Has Several Progressive Musical Organizations

COLORADO SPRINGS, COL., Oct. 3.—The Colorado Springs Musical Club, which for years has been the mainstay of the musical life of this city, begins its sixteenth season of activity next month under the most favorable conditions in its history. Mrs. H. H. Seldomridge, the new president of the club, is an active musician of merit. The aim of this society is, primarily, to present, in their various forms, the best works of American and European composers, through a series of fortnightly recitals extending throughout the season. This year's plan includes a program consisting of opera selections, and one for the works of local composers, of which this city boasts not a few.

The "Artist Series" of concerts, through which three or more soloists of international fame are brought here annually, is another creditable achievement of this organization. The Maud Powell Trio, consisting of Mme. Powell, violinist; May Mukle, 'cellist, and Anne Ford, pianist, will open this year's course on December 16. Mme. Galski and Frank LaForge are promised for January 6, while Katharine Goodson concludes the series on January 30.

As to National Anthems

The desire of the National Institute of Arts and Letters, a worthy association of literary men and artists, to provide this nation with a recognized anthem, which might be sung on great occasions, and reverently listened to, is commendable. But the plan to secure one by competition is dubious. Works of lasting literary and artistic value rarely come into being through the stimulus of prize competitions. * * * The Civil War gave us no National anthem, only a few sectional songs. Great danger threatened from abroad would stir the blood of patriots and inspire the poets and musicians. But unless the National Institute of Arts can induce Europe or Asia to attack us, we fear it will fail to get a National anthem with the real ringing quality. —*New York Times*.

Paris to Have New Opera

It was announced this week that a new opera house is to be erected in Paris, on a site in the Champs-Élysées. The principal stockholders in the enterprise are Americans, including J. Pierpont Morgan, W. K. Vanderbilt, James Hazen Hyde, James Stillman, Otto H. Kahn and Eugene Higgins. Baron Rothschild is one of the Parisians interested. The building, which will seat between 2,000 and 2,500, and therefore be a little smaller than the Paris Opéra, will be open all the year round. Gabriel Astruc will be the director, and it is planned to give young American singers opportunities for débuts. Ground will be broken this Fall. The opening will take place in 1910.

Jaques Dalcroze, whose system of teaching rhythm by gymnastics has attracted a good deal of attention of late, is offering scholarships to prospective pupils at the Geneva Conservatory.

The Stockholm Concert Society has arranged to have a series of orchestral concerts with Swedish programs and Swedish soloists given in Germany this Fall.

Alice Esty, the English soprano, claims that she discovered a phenomenal contralto voice during her recent tour in that country.

Forchhammer, the Frankfort-on-Main tenor, has been pursuing his vocal studies in Paris during his four months' leave of absence.

Mme. Schumann-Heink and Fritz Kreisler are two of the soloists engaged for the concerts of the Leipzig Philharmonic Orchestra, Hans Winterstein conductor.

The Colonne Concerts in Paris will be resumed with a concert performance of "La Damnation de Faust," with Maurice Renaud as Mephisto.

The French pianist and composer, René Billa, was recently married to Rita Strohl, author of "Chansons de Bilitis."

Richard Batka, the noted music critic of Prague, has gone to Vienna, to write for the Vienna *Fremdenblatt*.

E. E. Taubert, the German composer and critic, celebrated his seventieth birthday recently in Berlin.

For many years Colorado Springs concert-goers have depended entirely upon the Musical Club's Artist Series for entertainment, but last year Charles B. Hall, secretary of the local Y. M. C. A., through a brilliant and successful sally into the managerial field, gave us Paderewski, Lillian Blauvelt, and the Chicago Symphony Orchestra, under Rosenbeker. While Mr. Hall's plans for this season are as yet undecided, we have cause to hope for Calvé and her company, Lhévinne, and another visit from the Chicago Symphony Orchestra.

Bertram T. Wheatley, organist of St. Stephens's Church, is busily engaged in augmenting his choir for the purpose of producing at least one oratorio, and several cantatas.

Clarence D. Sears, the efficient organist of Grace Episcopal Church, also promises a series of organ programs, together with a list of four or more cantatas for which he has procured capable soloists. In addition to these offerings there will be a plentiful supply of faculty concerts at the Colorado College School of Music, under the direction of its dean, Edward D. Hale. W. S.

HARRIET S. WHITTIER'S RECORD

Boston Singer Returns to Studio from Summer Home in Vermont

BOSTON, Oct. 5.—Harriet S. Whittier, the soloist and teacher of singing, will return to Boston in a few days from her Summer home in Danville, Vt., where she has passed the Summer, and open her studio in Symphony Chambers. Miss Whittier is seen in the accompanying illustration with her nephew and niece (twins), who have been her constant companions during her Summer in the country.

Miss Whittier has studied in America and



HARRIET S. WHITTIER

Boston Singer and Teacher, with Twin Nephew and Niece, Her Summer Companions.

abroad, and has been successful both in her public appearances and in her teaching. Her early studies were pursued with Mrs. H. E. Sawyer and Charles R. Adams. She coached with B. J. Lang and Mr. Henschel in this country, with Crosti in Paris and with prominent masters in London, also. She sang for a number of years in Dr. Hale's church, this city, and for the past four years has sung in Portsmouth, N. H. Miss Whittier has sung frequently with the Cecelia and other societies; she was one of the soloists in the "Passion Music," given by the Handel and Haydn Society. She was the first to sing MacDowell's songs in Boston.

Among her pupils now occupying prominent positions are: Mrs. Calvert, soprano, of Concord, N. H., and Mr. Mitchell, tenor, of Malden. The soprano and tenor at the Congregational Church in Portsmouth

are also her pupils; another soprano sings in South Berwick, Me.; another in Kittery, Me.; another in Rye, N. H., and also an alto in Rye. D. L. L.

Alys Lorraine's Début at The Hague

THE HAGUE, HOLLAND, Oct. 6.—Alys Lorraine, the new American soprano, who attracted attention in London early in the Summer with her recital of songs by royal composers, began her engagement here last night as *Marguerite* in "Faust," before an audience that included a large representation of the diplomatic corps. She received many curtain calls, and was afterwards offered a two years' contract by the management. She hails from Quincy, Ill., and studied in Paris with Marchesi and Jean de Reszke.

Director Taft Resigns; Mees Wanted

Frank Taft, the musical director of Montclair's Bach Festival Chorus, has asked the society to relieve him of the duties of that position. In deference to his wishes, negotiations have been opened with Arthur Mees, generally considered one of the ablest conductors of choral performances in this country, to succeed him. Mr. Mees has just won new laurels by his successful work as musical director of the Worcester County, Mass., Music Festival Association during the annual festival held in Worcester last week.

Dippel Creditor in Brokerage Case

The hearing of the special creditors of T. A. McIntyre & Co. was continued early this week before Peter B. Olney, referee in bankruptcy. Among the creditors of the bankrupt brokerage concern present or represented were Andreas Dippel, the Metropolitan Opera House impresario, who had a speculative account with the firm, and has a claim of \$7,000.

The Hope Lodge Glee Club, of East Orange, N. J., met for its first rehearsal this season, under the direction of Conductor Arthur D. Woodruff, last Monday night.

The Kaiser has decreed that the Hanover Court Theater shall, in future, be allied with the Berlin Court Theater, as are those of Wiesbaden and Cassel.

The Orange Mendelssohn Union, of which Arthur Mees is the musical director, held its first rehearsal this season, its twenty-eighth, on Thursday night.

EMIL SAUER HERE

Distinguished Pianist Arrives to Begin His American Tour

Emil Sauer, the pianist, was a passenger on the *Kaiser Wilhelm II.*, which arrived in New York Tuesday. He will appear first in Boston as soloist with the Boston Symphony Orchestra, and will be heard in New York at Carnegie Hall and the new Academy of Music in Brooklyn on October 20.

Cleveland Composer's New Symphony

CLEVELAND, O., Oct. 6.—Charles G. Sommer, director, composer and teacher, is at present engaged in work upon a symphony. He has been successfully established in Cleveland for years, and within the last few years has held the directorship of the Canton Symphony Orchestra. Mr. Sommer has been engaged again for the season 1908-09. Under his directorship the organization has grown to a membership of nearly seventy. Symphony concerts in Canton have become events first in musical and social importance. As a composer, Mr. Sommer has achieved considerable distinction, receiving the highest marking for composition at a national musicians' convention in Chicago, at which Arthur Foote and a number of other musical authorities acted as judges. Much of his music has been published, and is being played in Germany, the early scenes of his ambitions. A. F. W.

John Young's Engagements

John Young, the New York tenor, has just been booked by his manager, Walter R. Anderson, for appearances on December 2, at Lynn, Mass., and January 28, at Salem, Mass., both at concerts under Emil Mollenhauer's direction. Mr. Young opens his season this week at New Milford, Conn. He will then sing in Rochester, N. Y., on October 15, 16 and 17; at Rockville Center, N. Y., October 27, and Westfield, N. J., on November 10.

Charles B. Hawley, a New York composer, will be associated with the Hahn School of Music, Philadelphia, during the coming Winter. The concerts of the Hahn Quartet will take place this Winter in Grifith Hall, Philadelphia. The personnel of the quartet is unchanged, as follows: Frederick E. Hahn, first violin; Lucius Cole, second violin; Harry W. Meyer, viola, and William A. Schmidt, cello.

SAMPLE PAGE

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PLANS OF THE NEXT MILWAUKEE SEASON

MILWAUKEE, Wis., Oct. 3.—Indications are that Milwaukee's coming musical year will be most interesting and attractive. The completion of the big city auditorium, now building, will open up vast enterprises in the musical world and overcome many of the obstacles of the past. The city will



DANIEL PROTHEROE
Director of the Milwaukee Arion

now rank on an equal with any of the cities of the country in regard to possessing available space for all great gatherings.

Several occasions of noteworthy magnitude will mark the completion of the new auditorium some time next Spring, among them the dedication of the new organ, which will be one of the largest and finest in the world. Charles E. Sammond, chair-

man of the organ committee of the auditorium board, has had representatives inspecting the different styles of organs all over the world. The work of organizing Milwaukee's new symphony orchestra will soon be started under the supervision of the Merchants' and Manufacturers' Association and it is expected that the new musical body will be able to present its *première* at the opening of the auditorium. Sixty of the ablest musicians of Milwaukee will compose the symphony orchestra.

Artists and musical bodies of world renown will visit Milwaukee during the coming season. After unceasing efforts extending over a period of a year the Milwaukee Männerchor has secured the promise of the great Männergesangsverein of Cologne, Germany, one of the foremost organizations of its kind in the world to visit Milwaukee on its next tour of the world, in the early part of 1909. The meeting of the Milwaukee singing societies with the Cologne Verein will be one of the brilliant occasions of the coming year.

The first performance of the celebrated Polish opera, "Halka," in America will be given in Milwaukee during the week of October 10, 1909. Prof. Severin J. Kujawski of St. Hyacinth's Catholic Church, is already conducting weekly rehearsals of the chorus parts of this masterpiece of Stanislaus Moniuszko and the opera will be produced during the convention of the Polish-American alliance of America.

During the progress of the Wisconsin Teachers' Association, which meets in Milwaukee from November 12 to 14, several eminent artists will appear, among them Mme. Emma Calvé, who will give a special concert in the "Artists' Recital Series." Other concerts in connection with the convention will include on their programs such well known musicians as Frederick Carberry, baritone, Chicago; Ella R. Smith, Milwaukee; Josephine Holstein, Ruby Garrick, Beloit, and Willie Jaffé, violinist, Milwaukee. Walton Pyre will present "King Robert of Sicily," set to music by Rossiter G. Cole, director of music at the University of Wisconsin.

Four concerts, by the Theodore Thomas

Orchestra, are scheduled for the coming Winter by the Milwaukee Musical Society. The first will be given on November 23, when "Samson and Delilah," by Saint-Saëns, will be presented. The second will be on January 19, and this concert will mark the commemoration of Mendelssohn's



WILLIAM BOEPLER
Director of the A Capella Choir

one hundredth birthday anniversary. "A Midsummer Night's Dream" will be given at this time. The third concert will be on March 2. At the last concert, Glenn Hall, the noted tenor, will sing.

Milwaukee is the home of many famed musicians and directors, including Theodore Kélbe, director of the Milwaukee Männerchor; Christopher Bach, teacher and vet-

eran director of the Bach Military Band and Bach's Symphony Orchestra; George Brosius, popular director of the Milwaukee Turnverein, and Dr. Daniel Protheroe, teacher and director of the Arion Club, one of the great choral bodies of Milwaukee. Although Dr. Protheroe has removed to Chicago he will visit Milwaukee each Monday to give instruction and carry out his duties as director of the Arion Club. Dr. Protheroe is probably the best-known Welsh composer and musician in the country. John H. Williams, well-known as a church singer and director of choirs, will take Dr. Protheroe's place as director of the choir at the Welsh Presbyterian church of Milwaukee. Christopher Bach and George Brosius, the veteran directors, spent part of the past Summer abroad, but are now in Milwaukee actively engaged in the season's work.

Several successful schools and conservatories of music are located in Milwaukee, among them the Wisconsin Conservatory of Music, the Wisconsin College of Music, Schenut's Conservatory of Music and Winter's School of Music.

Milwaukee's singing societies are known the world over. Distinctly a Germany city, this phase of its musical work has been made especially strong. Among the well-known choral bodies which are doing much to make Milwaukee famous are the famous A Capella chorus, of which William Boeppler is director; the Milwaukee Männerchor and the Milwaukee Turnverein.

M. N. S.

Tecktonius Opens His Tour

CHICAGO, Oct. 5.—Leo Tecktonius, the New York pianist, opened his Western concert tour at Marion, Ill., September 16, and followed by appearing at St. Clara's College, Sinsinawa, Wis., September 20, and at the Academy of Music, Dubuque, Iowa, September 21. His program at Dubuque opened with MacDowell's Prelude op. 10, followed by Bach's "Solfeggietto"; Bach-Saint-Saëns's "Gavotte," from the B Minor Sonata, Beethoven's C Minor Sonata, three Chopin numbers, Gottschalk's "Tremato," Maurice Ravel's "Oiseaux tristes," Debussy's "Arabesques" in E and G Major; Mendelssohn's Scherzo op. 16 No. 2; Cyril Scott's "Lotusland," Moszkowsky's "La Jongleuse," Korstchenko's "Air de Ballet," Schubert-Liszt's "Frühlingsglaube," and Emil Sauer's "Echo de Vienne."

C. W. B.

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FESTIVAL AGAIN TO END ITHACA SEASON

**"Aida" and "Golden Legend" Will
Be Sung—Conservatory's
Announcements**

ITHACA, N. Y., October 4.—Ithaca is now entering upon what promises to be an unusually interesting season.

As in former years Cornell University's music department will contribute its share to the musical feast. Prof. Hollis E. Dann, the head of the department, has arranged the Music Festival for April 29 and 30 and May 1. There will be four concerts. The first night Sullivan's "Golden Legend" will be presented. There will be a miscellaneous concert the second night, with Emilio de Gogorza, baritone, who gave a recital here last Spring, as soloist. The festival chorus will sing two opera choruses and three unaccompanied choruses. The orchestra and Mr. de Gogorza will give the other half of the program. On Saturday afternoon, the third day, there will be a symphony concert, under the direction of Emil Mollenhauer. On Saturday night Verdi's "Aida" will be sung, with distinguished soloists, including Florence Mulford, the contralto.

The Glee and Mandolin Clubs of Cornell will make their annual trip, leaving Ithaca December 27. They will give concerts in Erie, Pa.; Chicago, St. Louis, Louisville, Indianapolis, Cincinnati, and Dayton, O. The arrangements for the tour were made by W. J. Dugan, '07, graduate manager of the athletic association.

The Ithaca Conservatory of Music has reopened with the largest attendance in its history. The stockholders have endeavored to extend its usefulness, and each year scholarships to the value of \$10,000 are offered, two going to each State in the Union. W. Grant Egbert, violinist, has been reappointed president of the conservatory. Under his direction the conservatory orchestra will give two concerts here this season and a series in cities in northern New York. Mr. Egbert is one of Sevcik's representatives in this country, and while in Prague some years ago he acted as concert-master at Sevcik's series of concerts, given by an orchestra of 100 violinists. One of Mr. Egbert's pupils is Marcel Gluck, who recently played for the Queen of Roumania and her court, and now is touring England as violin soloist of Tetrastini's company.

Eric Dudley has been reappointed musical director of the conservatory and has planned a season of larger enterprise than ever before. In addition to conducting his Ladies' Chorus of 100 voices and his choir of over fifty voices at the First Presbyterian Church, he intends to form a large mixed chorus at the conservatory as well as a chorus for men's voices only.

Mr. and Mrs. Dudley will probably give at least two song recitals this season. Mr. Dudley studied at the Royal Academy of Music in London and for several years has been engaged in concert, oratorio and opera in this country and abroad. Mrs. Dudley is Welsh by birth, and after studying in Wales spent some time in Germany and later attended the Royal Academy in London.

The piano department of the conservatory will be under Robert B. Hilliard, of Binghamton; Gertrude Houston Nye and Harry Nordin, the latter two of this city.

Edith Sterling Nichols, of Boston, has opened a studio at No. 206 North Cayuga street in this city for the teaching of singing. Miss Nichols's special work in the field of Neapolitan dialect songs has recently attracted much notice, both in this country and Germany. She studied with William L. Whitney in Boston, in Italy with Vannuccini, Panzani and Brogi, and in Germany with Alexander von Fielitz and Frau Vogel. In her concert work she is under the sole management of M. H. Hanson, of New York.

B. B. D.

Mme. Ziegler Resumes Teaching

Mme. Anna E. Ziegler, the well-known vocal teacher, organizer and former president of the Teachers' Association, has resumed her teaching at her studio, No. 163 West Forty-ninth street, New York. Mrs. Ziegler has been engaged as the New York correspondent of the new Chicago monthly *The Music News*.

Brahms liked to hear his works played from MS. as often as possible before having them published, as he maintained that composers were tempted to give rates by the necessities of initial production which they afterwards regretted.

TWO CHORAL CLUBS IN LOUISVILLE NOW

**Festival Work to Occupy Attention
of City's Musicians This
Season**

LOUISVILLE, Ky., Oct. 5.—Louisville will have, this Winter, two great choral societies in addition to numerous smaller vocal organizations, and two orchestras of exceptional ability.

The Musical Club, a choral organization of many years' standing, and this season under the direction of George B. Gookins, will give but one regular club concert during the season, at which time the "Creation" will be sung, with Coleman Earnest, the Pittsburg tenor, Percy Parsons, the Louisville basso, and a soprano to be selected.

This chorus is the backbone of the Spring festival, and will spend the greater part of the Winter on festival work. Never before have the festival directors offered a program of such varied interest and genuine merit. It is the ambition of the club and Mr. Gookins to get away from the stereotyped festival music and offer a number of musical novelties of the newer composers.

It is especially desirable to get away from the long, tedious, heavy works that have heretofore made festivals something to be dreaded except by the musically elect.

The works to be presented will in no sense lower the standard of the festival (being the best productions of the modern school of composers), but, on the other hand, will render them popular with the masses, as well as music lovers, and will prove highly educational.

The Damrosch Orchestra has been engaged, and in all probability one of the great opera tenors will appear. Reed Miller, tenor, and Corinne Rider-Kelsey, soprano, have also been secured, and negotiations are pending with a number of other singers and solo instrumentalists.

There will be five performances in all. On the opening night two short works will be given, viz., Coleridge Taylor's "Death of Minnehaha" and Sir Hubert H. Parry's "The Pied Piper of Hamelin."

On the second night a concert performance of Verdi's "Aida" will be sung, for which special artists will be engaged. The closing night will be devoted to a rendition of Harry Smart's "Bride of Dun-karron," a romantic cantata.

The two matinee performances will be given over to a symphony concert, with soloists for the first and a rendition of Pierné's "Children's Crusade" by the children's chorus, soloists and orchestra for the second.

The chorus will be increased for the festival to 350 voices, the Mendelssohn Choir, of New Albany, Ind., and many singers of Jeffersonville, Ind., combining with the musical club for this work.

R. Cratz Cox will have charge of the Oratorio Society, whose splendid rendition of "Israel in Egypt" and "The Hymn of Praise" at the Spring Jubilee last season caused universal praise from the music critics.

Mr. Cox will also be the director of the Louisville Symphony Orchestra, and plans to give about eight concerts and public rehearsals during the Winter and Spring.

This chorus is made up of 300 voices and the orchestra of fifty pieces. At the first concert one of the Haydn masses will be sung in connection with the orchestra. Soloists have not been selected for this concert. At the second concert Rossini's "Stabat Mater" is the work to be given, with soloists, chorus and orchestra.

The third concert will be given with Jomelli as soloist, and Haydn's "Seasons" will be the work sung. The orchestra will likely make up the other concerts and public rehearsals, which will in all probability be given at popular prices on Sunday afternoons. The soloists for the latter will be selected from local professionals.

A third choral society has been formed of the church soloists of the city, under the direction of Clement B. Stapleford, the well-known vocal teacher, for the study of the big choral masterworks, but no announcement of nearby public concerts has been made. This chorus is made up of the best individual voices in the city, and its public appearance will be awaited with interest.

While the plans for the Philharmonic Orchestra are not matured, they will, during the season, be heard in the usual concerts, with local soloists. From four to eight concerts are usually given during the season.

The Musical Art Society will have six



LOUIS ARTHUR RUSSELL

Director of the Schubert Oratorio Society of Newark, and Well Known as an Author and Teacher

artists' recitals and five morning recitals during the Winter. The morning recitals, as in preceding years, will be given by the active members. The following artists have been engaged for the artists' concerts:

Gogorza for December; Ernest Hutcheson for January; Maud Powell, early in February; the Misses Sassard, later in the same month; Emma Eames, in March, and the Kneisel Quartet in April.

The Misses Sassard are newcomers to Louisville, but their fame has gone before them, and they will be most welcome. Gogorza is also a newcomer, as is Ernest Hutcheson. The other artists have been heard here.

The Apollo Club, a male chorus of forty voices, under the direction of Edward Scheerer, will give two concerts, with vocal and instrumental soloists to be selected, and the sixty-year-old Liederkrantz Singing Society, with thirty male and thirty female voices, will give two concerts. The society is under the guidance of L. Mollengraff.

HARVEY PEAKE.

Appear in Tights? Never, Says Contralto

CHICAGO, Oct. 5.—Mrs. John T. Shayne, the society contralto who appeared here last season in romantic rôles with the English Opera Company, may possibly cancel her prospective engagement owing to a disagreement as to wearing tights which her impersonation of Siebel in "Faust" would compel. Mrs. Shayne said: "Of course I object to tights. I wouldn't wear them for anything. I understood I was to have the part of Martha and not Siebel. I shall certainly not appear in tights—horrid things."

C. E. N.

Dora Becker's Opening Recital

Dora Becker, the American violinist, who recently returned from London, where she enjoyed a series of triumphs, will give her opening New York recital on October 21, at Mendelssohn Hall. She promises to present a number of novelties, among them Max Reger's "Chaconne," which will receive its first American performance on this occasion. Miss Becker will have the assistance of Alexander Berne, a young American pianist, on this occasion.

Harold Henry to Give Recitals

CHICAGO, Oct. 5.—Harold Henry, the Chicago pianist, will give a recital in the artists' course at the University of Kansas early in November, this being the fourth season he has played in this course. He will also fill a return engagement at Wichita. Mr. Henry has placed his Western bookings in the hands of the Philip Ray Agency.

C. W. B.

Australian Singer Here

Ricka Jackson, of Australia, prima donna, recently arrived in New York, and will continue her activities here. She was well-known in her home country. When Miss Jackson sang at the official dinner to the late Crown Prince of Portugal in the Marine Hotel, Durban, he was so delighted with her singing that he presented her with an autographed photograph.

Soloists for Carnegie Hall

On Sunday, October 11, George Hamlin will give a recital in Carnegie Hall, and on the Sunday following Mme. Galski will be heard. Adela Verne, the English-Bavarian pianist, comes on Saturday, October 17.

NEWARK CHORUSES ARRANGE CONCERTS

**Schubert Oratorio Society and
Others Begin Their
Rehearsals**

NEWARK, N. J., Oct. 5.—The Schubert Oratorio Society has begun its rehearsals for the thirtieth season under the direction of Louis Arthur Russell. There will be a chorus of one hundred voices this year and noted artists will assist at the three concerts.

The first concert is announced for December 2 at Wallace Hall, when Dudley Buck's "Light of Asia" will be given; the second concert will be on March 3, at Wallace Hall, when oratorios by Bach, Handel and contemporary composers will be given; the third and last of the series will be on May 3, at Krueger Auditorium, when Saint-Saëns's "Samson and Delilah" will be given.

In connection with the Oratorio Society, the People's Singing Classes, patterned after Frank Damrosch's Singing Classes in New York, have been started again this year. These classes are a sort of preparatory school for the oratorio society. Two concerts will be given during the season by these classes.

Frank L. Sealy, the well-known New York organist, will start his third year of Symphony Concerts for Young People in this city. It will be on a larger and more serious scope this year than in the past. He purposes having an orchestra of about fifty, composed of members of the New York Symphony Orchestra, with prominent soloists. The concerts will be held at Wallace Hall on Friday nights, and it will be Mr. Sealy's endeavor to interest not only the young people, but the older ones as well. These concerts will be given at popular prices, and the finest works of the old masters will be given, as well as some of the works of American composers.

The Eintracht Orchestra, directed by Louis Ehrke, will soon begin its rehearsals for the Winter season. A series of concerts is planned with eminent artists as soloists.

The Kneisel Quartet will give a series of four concerts under the management of G. P. Gunther at Wallace Hall on the following dates: November 12, December 18, February 4 and March 12. Mr. Gunther has received the cordial support of the musical public in securing the Kneisel Quartet for Newark, and the success of the venture is already assured, judging from the large list of guaranteed subscribers.

The Orpheus Club has begun its rehearsals for this season with a membership of about fifty. Arthur Mees, of New York, is again conductor.

The Lyric Club started its rehearsals last week for its seventh season, under Arthur D. Woodruff of New York. Mr. Woodruff is also conductor of the Orange Musical Art Society.

The Newark Arion Singing Society, under Julius Lorenz, who also conducts the Arion of New York, and who returned from Europe last week, is planning to celebrate its sixtieth anniversary early in October.

Mr. and Mrs. George J. Kirwin, both well-known church singers of this city, have returned from a four months' trip in Europe.

Mme. Florence Mulford Hunt, contralto, who has sung at the Metropolitan Opera House, and who was one of the flower maidens in the original production of "Parsifal," is back from her three months' Summer vacation and will begin her musical activities shortly.

Mrs. Dora Becker Schaeffer, violinist, is home from a successful season in London.

OTTO FESSLER.

Morristown Glee Club's Plans

MORRISTOWN, N. J., October 5.—The Morristown Glee Club, Morristown, N. J., of which Sidney A. Baldwin is director, will give two concerts in Morristown this season, one on November 11 and the other sometime in January. The committee is also planning to give out-of-town concerts, and will be assisted by a harp soloist and a violinist. The program announced for November 11 is as follows: "Forest Harps," Schultz; "The Hand-organ Man," Orthegraven; "The Scissors-Grinder," Jungst; "The Loreley," Parker; "Vocal Combat," Buck; "When I Know What You Know," canon, by Lachner-Buck; Lasso's "Echo Song," Ascher's "Alice, Where Art Thou?" Brahms's "Lullaby," Abt's "Laughing Song."

GREAT ARTISTS TO APPEAR IN 'FRISCO

Manager Greenbaum Outlines the
Schedule for the Winter's
Concerts

SAN FRANCISCO, Oct. 3.—None of the musical artists who get within speaking distance of the Rockies will be able to escape San Francisco this Winter. Will Greenbaum, who has secured and "presented" every visiting musician of importance within the past six years, has just completed his Winter program, to which he hopes to add more names later.

The series under the Greenbaum management begins on October 22 with a song recital by Beatrice Fine, soprano, and Anna Miller Wood, contralto, former San Franciscans, now of the East. A cycle of Russian songs will be a feature of the recital. Following will come appearances of Emilio de Gogorza, Adela Verne and Arthur Hartmann. Immediately after Christmas Nordica will give several recitals, including an appearance with a symphony orchestra at the University of California. Then come Galski, Katharine Goodson, David Bispham, Ossip Gabrilowitsch, Josef Lhévinne and Frieda Langendorff, the German contralto. Negotiations are also pending with the Lambardi Opera Company; Constantino, the tenor, and Mischa Elman, the violinist.

Miss Verne made her first public appearance in America in San Francisco last Winter. Gabrilowitsch was the last big artist to appear before the great fire, and the first to face the ruins afterward.

H. C. T.

MORE MUSIC FOR RIVIERA

Monte Carlo Extends Its Winter Season
of Opera to Three Months

MONTE CARLO, Sept. 29.—The Monte Carlo opera season, which in former years lasted only two months, will be extended to three months this year, to meet the increasing demand for seats. The principal feature of the season, which will open on January 15 and be under the direction of Raoul Gunsbourg again, will be Wagner's "Ring" cycle. Some of Mozart's works will also be revived.

From the beginning of December to the end of April the orchestra, under the leadership of Léon Jehin, will give a series of Thursday afternoon classical concerts and on each Sunday afternoon a concert of modern music. For these concerts the best soloists available have been engaged. An innovation this season will be performances every morning of a band on the terrace. M. Jehin is the composer who is to clothe M. Gunsbourg's opera skeleton in a full uniform of modern orchestration.

The program of the Nice fêtes includes a long series of amusements. M. Villefranck, director of the Opera, has arranged the series of works to be given at the Casino and the Opera House, commencing in November. There are to be two first productions, namely, Jean Hugues's "Quo Vadis," the libretto of which was written by Henri Cain, and "La Double Voile," a music drama in one act by Louis Vuillemin. The repertoire works will include Gluck's "Armide" and "Iphigénie en Tauride," Charpentier's "Louise" and Massenet's "Thérèse," besides "Aida," "Samson et Dalila," "Lohengrin," "Tannhäuser," "Hänsel und Gretel," "La Gioconda," "Tosca" and Reyer's "Salammbo."

Miss Garden's Sister on Marriage Report

Agnes Garden, Mary Garden's sister, was a passenger on the American liner *New York* early in the week. She knew nothing definite, she said, concerning her sister's engagement to a rich Russian nobleman, but she did know that the gentleman occupied a box at every performance at which Mary appeared.

Marie Wittich, of the Dresden Opera, had a narrow escape from serious injury in a carriage accident in Munich recently.

A new ballet entitled "Vers l'azur," by Cuneo, has been given at Geneva.

COMES HERE FROM GERMANY TO STUDY

German Opera Singer, of Bayreuth
Fame, Reverses the Usual Order to
Work with Mr. Saenger

Rudolf Berger, for the past eleven years first baritone of the Berlin Imperial Opera, has obtained a three months' leave of absence, which he will utilize in studying with Oscar Saenger, of New York. Saenger heard Berger sing the rôles of *Amfortas*, *Klingsor* and *Günther* at the Bayreuth Fes-



RUDOLF BERGER AS "KLINGSOR"

tival in August, and discovered in him a fine, robust tenor voice, which needs only placing and development on tenor lines to enable him to sing tenor rôles in future. This is viewed in some quarters as epoch-making in American teaching, for it is perhaps the first time a European artist of reputation comes to America especially to study. Saenger's pupils were among the first American taught singers to receive important engagements on any operatic stage in Europe, they having sung with success in Dresden, Hamburg, Nuremberg, Metz, Bayreuth, at Covent Garden, London, besides the principal cities of Italy. It was because of the successful work of these singers that Mr. Berger was predisposed to study with Saenger.

Manuel Klein at Hippodrome

The popular Hippodrome Sunday night concerts will be renewed at the big playhouse on Sunday night, October 11. Manuel Klein and his orchestra of seventy-five will be the feature, and novelties will be offered with each bill. For the first Sunday the program will include: "The Forge in the Forest," which will be rendered with scenic environment, the beautiful second scene set of "The Land of Birds" ballet being used. On October 25 Mr. Klein will give an operatic concert and will have the assistance of the entire Hippodrome company.

Samuel Baldwin Resumes Concerts

Samuel A. Baldwin resumed his public organ recitals in the Great Hall of the College of New York, on Wednesday afternoon, October 7, at three o'clock, and recitals will be given every Wednesday afternoon thereafter at the same time and every Sunday afternoon up to and including December 20, at half-past three o'clock.

Miss Wooton in Nashville

NASHVILLE, TENN., Oct. 5.—Lillian Wooton, of Nashville, Tenn., has returned to her home after a vacation of several weeks in Chicago. Miss Wooton is the leading contralto in that locality of the South, and has a large class of pupils here. She is a singer well equipped for oratorio work, and will be heard frequently in the South this coming season.

C. W. B.

WITH NATIONAL FEDERATION CLUBS

Reports of Musical Societies in
Various Cities Received by
Press Secretary

MEMPHIS, TENN., Oct. 5.—The press secretary of the National Federation of Musical Clubs has received the following reports from various branches of the organization:

The musical department of the Woman's Club, called the Treble Clef, of Charlotte, N. C., has recently joined the federation, sending fees for twenty members and requesting the first year's question and answer book for the Wardwell plan of study as adopted by the N. F. M. C.

Mrs. J. F. Stone, president of the Rush City, Minn., Music Club, has ordered copies of the Wardwell Plan of Study for the coming season.

The Treble Clef Club of Jonesboro, Ark., whose president, Mrs. Virgil Petty, has been seriously ill all Summer, has resumed work.

From Jamestown, N. D., come flattering reports of the work being accomplished by the local music club.

The Tuesday Musical Club of Denver, Col., will open the concert season with the great tenor of the Metropolitan Opera, Alessandro Bonci. This engagement will be followed by the appearance of Mme. Nordica. Later in the season Maud Powell, the violinist, will appear under the club's auspices, and Glenn Hall and Katharine Goodson will come later.

On October 1 the American composition contest closes. The chairman, Mrs. Jason Walker, urges all prospective contestants to get their manuscripts in before that date. The number of scores received to date by the committee is far in excess of the hopes of the most sanguine.

NOLA NANCE OLIVER.

"AIDA" AT THE HIPPODROME

Plenty of Room for a Triumphant Menagerie, But It Is But a Dream

They say that Herr Direktor Andreas Dippel of the Metropolitan Opera House has dreams of giving an all-surpassing performance of "Aida," that is, the *Evening World* says so.

"I would like to give 'Aida' at the Hippodrome," said Mr. Dippel, according to that paper. "It would be the most elaborate and expensive production of opera ever made, and it could be given in a spectacular manner, partaking of the nature of a pageant that I believe would afterward never be equalled. My idea," he continued, "would be to use all the elephants, camels and the other animals in the procession, and as you can get two thousand persons on the Hippodrome stage we would get a wonderful choral effect. 'Aida' would be the only opera appropriate, as it is popular and its story is most generally interesting. Furthermore, there are few other operas that admit of the elaborate scenic treatment, and then think of the ballet we could give. It would have to be given before the regular opera season and at popular prices of admission. I don't see why we couldn't give daily matinées—with daily changes of cast—as at the Metropolitan alone we have eight *Aidas* and as many tenors, basses and contraltos for the other rôles. However," he concluded, "this is just a dream of mine, and I have no idea of taking it up—at least, not at the present busy time."

Now for Soundless Singing

Voiceless singing is one of the innovations which it is announced are to be introduced with the New Thought Church, which will meet during the Winter in the Aurora Grata Cathedral, where Mrs. May Pepper formerly held spiritualistic carnivals. The members of the new order are under the leadership of the Rev. Mrs. Foote in whose home in Brooklyn the first meeting was held. Mrs. Marsh says that sound is by no means necessary for singing.

ART SOCIETY MAPS OUT SEASON IN PITTSBURG

Dr. Ludwig Wüllner Will Sing Under
Its Auspices Next Month—Hartmann to Play

PITTSBURG, PA., Oct. 5.—The Art Society of Pittsburg will begin its thirty-sixth season this month. Musical attractions will predominate as usual, but without lessening the attractiveness more attention will be paid to the pictorial and plastic arts. On November 30 Dr. Ludwig Wüllner will appear with Coenraad von Boos as accompanist. The Grasse Trio, a new organization, will be heard in Pittsburg, January 7. Arthur Hartmann, violinist, will give a recital February 4. With him will appear Alfred Calzin, pianist. There will be numerous other attractions, including the concert by the Pittsburg Orchestra, the date yet to be fixed. The appearance of the Kneisel Quartet on April 22 will conclude the series of entertainments.

The usual organ recitals for the season are also being arranged. On Saturday, October 3, City Organist Charles Heinroth began his series of Fall and Winter entertainments. The Saturday evening concert was followed by the usual Sunday afternoon recital. City Organist Caspar C. Koch, of the North Side, also began his recitals Thursday evening, at which time he was assisted by local composers who played accompaniments to the songs which were sung. These included offerings by F. William Saalbach, Ad M. Foerster, S. J. Titus and Charles W. Cadman.

E. C. S.

KOTLARSKY TO PLAY ABROAD

Caruso Will Introduce von Ende's Violin
Prodigy to English Public

Kotlarsky, the brilliant Russian boy violinist, who toured with Caruso last Spring, will be a conspicuous figure on the concert stage this season. On October 18 he will begin a series of New York appearances at the Hermann Klein concert at the new Deutsches Theater, when David Bispham will be the principal vocalist. On November 6 he will be the soloist of the People's Symphony Concert in Carnegie Hall, Franz Arens, conductor, and on this occasion he will play the Saint-Saëns Concerto No. 3. Then during the Winter he will again be heard at several of the Sunday night concerts at the Metropolitan Opera House. One of his first engagements out of town will be as soloist of the Orpheus Club Concert in Buffalo, N. Y., on November 23.

Later in the season he will again appear with Caruso in concerts, and early in May he is to sail for London, where the famous Italian tenor will introduce him to the English public in a number of concerts. Besides these appearances with Caruso, he will also give recitals while abroad, in London, Paris and Berlin, before returning to continue his studies with Herwegh von Ende in New York.

MY! HOW FRIENDLY

Hammerstein and Kahn to Exchange
Courtesies on Opening Nights

New York operatic circles were deeply interested in the announcement made on Tuesday to the effect that Oscar Hammerstein has extended the use of his private box at the Manhattan to Otto H. Kahn, chairman of the executive committee of the Metropolitan Opera Company, for the opening night of Mr. Hammerstein's season.

It is stated, furthermore, that Mr. Hammerstein has accepted an offer from Mr. Kahn to accept the courtesy of the directors' box at the first performance this season at the Metropolitan on November 6, a week later than the Manhattan opening.

What Lehmann Does with Her Money

Lilli Lehmann, the Germany soprano, who contributed \$500 recently to the fund of the Mozart Museum in Salzburg, for whose aid she has frequently sung, has for years, it is said, contributed most of her earnings to the Berlin Society for the Prevention of Cruelty to Animals, which she was instrumental in founding.

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SEASON 1908-09

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ATLANTIC CITY KEEPS SUMMER ORCHESTRA

Will Have Soloists from New York and Philadelphia for Winter Season

ATLANTIC CITY, N. J., Oct. 6.—Musical matters in this resort seem to be improving, so far as the Winter is concerned, and an orchestra with soloists from New York and Philadelphia has been held over from the Summer season to play on the Steel Pier. Also, Fairman's Orchestra is being reorganized, and is listed for concert engagements here and in other cities.

Louis Kroll, of the Marlboro-Blenheim, has engagements for piano solo and orchestral work. He also will direct a series of concerts by a quartet at the hotel during the Winter season. His opera, nearly completed, is promised an early hearing. Angeline Ostrander Kroll will give solos with strings and piano at the hotel.

The Crescendo Club has resumed its meetings, and will hold them fortnightly. The newly-elected officers are: Mrs. Charles E. Ulmer, Superintendent of Public School Music, president; Mrs. W. Blair Stewart, vice-president; Clara Reeve, secretary; Sara E. Croasdale, treasurer; Mrs. C. L. Walker, librarian.

The Carnegie Free Library has placed on its shelves several musical works, including Henderson's "Art of the Singer," Lilli Lehman's "How to Sing," Gilman's "Music of To-morrow and Other Studies," Caland's "Artistic Piano Playing," Karasowski's "Life and Letters of Chopin," Gilman's "Edward MacDowell," Baughan's "Paderewski," Magill's "Sixty-five Years in the Life of a Teacher," Atkin's "Voice," William Mason's "Memories of a Musical Life," with other musical stories.

Beside the study of Russian, Polish and French composers, Christmas music, ancient and modern, the mechanism of the piano, criticism in music, "vibrations," a lecture by Mrs. L. D. Balliet, a member, several social affairs and concerts by "outside" musicians, are planned.

L. J. K. F.

N. E. CONSERVATORY HAS A RECORD REGISTRATION

Boston Institution Has Pupils from Every State in Union and Many Foreign Countries

BOSTON, Oct. 5.—The New England Conservatory this year opened its regular season with a registration that is the largest in the history of the institution. As usual the conservatory numbers among its pupils students from every State in the Union, from the British Provinces and from many foreign countries. Several additions have been made to the faculty and all of the members of last year's faculty have returned.

Director Chadwick and Wallace Goodrick, the dean of the faculty, are both back at their work. In the piano department among the prominent men who have returned should be mentioned Charles Anthony, a newcomer; Carl Baerman, Charles F. Dennee, J. Albert Jeffrey, Edwin Klahre, George W. Proctor, and Carl Stasny. In the organ department Henry M. Dunham has returned, and in the vocal department Charles A. White, William H. Dunham, Armand Fortin, Clarence B. Shirley, F. Morse Wemple, Pietro Vallini, Clara K. Rogers. In the language department Mme. Auguste Rotoli, Camille Thurwanger, Georg Van Wieren. In the stringed-instrument department Timothee Adamowski, Josef Adamowski and Felix Winternitz. In the wind and other instrument department Daniel Maquarre, C. Lenom and Harriet Shaw; and in the theory department Louis C. Elson has returned.

D. L. L.

Charles Anthony in Boston Again

BOSTON, Oct. 5.—Charles Anthony, the pianist, who has returned to Boston after a season in Indianapolis, during which he was a member of the faculty of the Metropolitan School of Music, and who has become this season a member of the faculty of the New England Conservatory of Music, announces that he has opened a studio at No. 149-A Tremont street. Mr. Anthony has proved himself a successful concert pianist, and he has always met with marked success as a teacher.

D. L. L.

A musicale of more than ordinary interest was given last week at the French Lick Springs Hotel, French Lick, Ind., under the direction of Anthony Montani. Mrs. Charles Dennery, contralto, and Mrs. Joseph A. Flynn, soprano, were the assisting soloists.

IMPORTANT ENGAGEMENTS FOR NEW YORK SOPRANO

Grace Kahler Will Divide Her Time Between Church and Concert Work This Year

An important addition to the list of artists under Walter R. Anderson's management this season is Grace Kahler, a soprano whose short career in the concert field has been fraught with a degree of success that justifies the brightest predictions for her future.

Mrs. Kahler's first step into prominence was taken when she secured the solo posi-



GRACE KAHLER

New York Soprano, who Has Many Concert Dates for the Coming Season

tion at the West Presbyterian Church, New York, one of the best-known churches in the country, one that has always been noted for the excellence of its music, and where such well-known artists as Clementine de Vere Sapio, P. A. Schaecker, Bruno Huhn, Genevieve Clark-Wilson and others of similar rank have been engaged.

That Mrs. Kahler is in demand is evident by the long list of engagements to her credit, among them being dates with the New York Church Choral Society, the Russian Symphony Orchestra, on tour, the New York Amateur Glee Club, the Mount Vernon Oratorio Society, the Rochester Tuesday Musicales, the Spokane (Wash.) Woman's Club, the Seattle Ladies' Musical Club, the Tacoma St. Cecilia Club, and at Chautauqua, N. Y.

The Winnipeg Reporter's Interview

A reader of MUSICAL AMERICA in Winnipeg, Manitoba, sends a clipping from one of the local papers bearing an interview with Riccardo Martin, the tenor, in which reporter, editor, compositor and proof-reader combined their efforts to produce the following:

"This year there are a number of new operas to be introduced, such as 'Liefeland,' by D. Albert; 'La Habanera,' by Leville, by Puccini; 'Die Ver Kaufe Brant,' by Linetana, and 'La Dam di Ulcchi,' by L'Scharowsky."

Boston Teacher Returns from Europe

BOSTON, Oct. 5.—Franklin L. Whyte, the teacher of voice, has returned from his Summer in Europe, and reopened his studios at No. 384 Boylston street. He spent a large part of the Summer in Paris. Mr. Whyte has his regular large class of pupils, including a number who have become professional and who are to appear in recital and concert work in the East this season. Among these are Miss Parmelee and Miss Sherwood.

D. L. L.

Miss Schnitzer Showed Genius Early

One of the musical stars to appear before the American public this season, who made a brilliant record at an early age, is Germaine Schnitzer, the young Viennese pianist. Her precocity attracted the attention of the great French pianist, Raoul Pugno, when she was only seven, and at the age of fourteen she had graduated from the French Conservatory with the highest honors. She is to come to America early in January for an extended concert tour under the management of R. E. Johnston.

Bouton's Season Opens

Isabelle Bouton opened her season last Friday, October 2, at Ft. Smith, Ark., immediately returning East to take part in the Maine Festivals (October 9, 10 and 13).

MY FIRST APPEARANCE--AND OTHERS

BY MISCHA ELMAN

One of my earliest recollections is connected with the time when I was studying at the St. Petersburg Conservatoire. Some of my fellow students, I am afraid, became jealous of my talents, and vented their spite in a very unfair manner.

At one of the concerts I retired from the artists' room to a smaller one at the back of the building, in order to run through a difficult passage in the piece I was soon to play. Very quietly the key was turned in the door, making me a prisoner. I tried in vain to escape, and presently heard voices calling "Mischa! Mischa!" but it was not until the orchestra and audience had waited over twenty minutes that I was found and released.

My first appearance in public was very funny. Instead of bowing to my audience I prostrated myself before them. I was only five years old at that time, and, running on the platform, which was very slippery, I fell flat down, to the amusement of my audience.

Once, when giving a recital in Kenmic, in Germany, on reaching the railway station I found I had quite forgotten the name of the hall at which I was to play. So I said to the cab driver, "Do you know the hall where Mischa Elman is playing to-night?"

"Oh, yes," he promptly replied; "but it is no use driving you there. All the tickets were sold three days ago—you won't stand the slightest chance of getting in. If you take my advice you'll go home by the next train."

"Never mind," I replied, "you drive me there, and I will take my chance as to whether I can get in the hall or not."

After the performance a crowd collected round the carriage, and as I came out I was greatly amused at the look of astonishment on the driver's face when he discovered I was Mischa Elman, whom he had advised to "go home."

One day I thought I should like to see what Whitechapel was like, and whilst there, not knowing that I was doing any wrong, I cycled inside the gates of the London Hospital.

"Stop, there!" shouted a policeman, taking out his book and commencing to make notes.

"Don't you know you ought not to be cycling round here?"

"I do not know much English; I am very sorry," I replied.

"If you don't know much English, you ought to know, anyhow, that you had no business to be here on a bicycle," said he angrily.

"What's your name?"

"Mischa Elman."

"Pass on, then," he said, closing his book and walking away.

I think the police are more sympathetic here than they are in Russia.

I frequently played to the Queen of Spain before her marriage. I intended sending a message on her wedding day, but somehow quite forgot to do so. As soon as I remembered, although it was late, I wired my congratulations, and received a reply stating that the King and Queen were "Quite Safe." It so happened that my telegram was the first their Majesties received after the bomb outrage, so my message was taken as congratulating them upon their escape.

PLAN SOUTHERN FESTIVAL

Damrosch Orchestra Engaged for Concerts in Spartanburg, S. C.

SPARTANBURG, S. C., Oct. 5.—Plans for the fifteenth annual South Atlantic States Music Festival are being matured. The New York Symphony Orchestra, Walter Damrosch, conductor, has been engaged, and the artists will include Mme. Jomelli and Bonci, with nine other artists still to be selected. Mrs. Rider-Kelsey and Reed Miller will be among these, and Mme. Fremstad is also in view.

The chorus will number 250 voices, and there will be a chorus of 400 to 500 children which will sing Benoit's "Into the World." The program will include Tschalkowsky's opera "Eugen Onegin," the "Creation," a cantata for women's voices and some shorter works. There will be five concerts.

Arthur L. Manchester is director of the festival and conductor of the Converse College Choral Society, which provides the choral numbers. The audiences attending the festival last year numbered 2,000 to 2,500 people at each concert, and the patronage was drawn from North Carolina, South Carolina, Virginia, Tennessee, Kentucky, Mississippi, Georgia, Alabama and Florida.

The success of this festival has stimulated the holding of similar events all through the section from which it draws its patronage. The price of tickets has been kept at a low figure in order to place it within the reach of as many as possible.

Nordica Opens Tour at Rochester

Mme. Nordica left New York on Tuesday en route for Rochester, N. Y., where she was scheduled to open her concert season on Wednesday at Convention Hall. She was accompanied by Emma Showers, piano soloist, Frederick Hastings, baritone, and André Benoit, her accompanist. Nordica travels in her own private car, the Plymouth Rock. The tour is under the management of R. E. Johnston.

Perry Averill Reopens Studio

Perry Averill, the baritone, has returned from his Summer home in Onteora Club, the Catskill Mountains, and has resumed teaching at his city studio, No. 220 W. Fifty-ninth street, New York.

Hans Pfitzner has completed a new piano quintet, which will be introduced at a concert of the Rosé Quartet in Berlin this season.

Ferdinand Neisser, late of Wasa, Finland, has been engaged as conductor of the Blüthner Orchestra in Berlin.

Fritz Kreisler, the violinist, gives a concert in Berlin this Saturday.

WITH BOSTONIANS IN NEW YORK

Symphony Orchestra Announces Soloists for Carnegie Hall Concerts

BOSTON, Oct. 5.—The management of the Boston Symphony Orchestra announces that the following artists will appear at their concerts in New York during the coming season:

Paderewski, Mischa Elman, Emil Sauer, Ossip Gabrilowitsch and others. There will be no soloists at the November concerts when Mr. Fiedler makes his debut in New York. Sauer and Gabrilowitsch will play in December; Mischa Elman at both of the concerts in January; Paderewski and another yet to be announced, at the February concerts, and following the custom of the past two seasons there will be no soloists at either of the March concerts.

SPRINGFIELD CLUB'S PLANS

Musical Art Society Will Give Two Concerts This Season

SPRINGFIELD, MASS., Oct. 5.—The Musical Art Society starts its fourth season with a substantial balance in the treasury. The society will give two concerts this season, one the first week in December and the other shortly before Easter.

The society is made up of fifty vocal numbers and about thirty-five instrumental.

The officers of the society this season are: Dr. E. G. Marshman, president; Mary L. Driscoll, vice-president; Lola Macartney, secretary; Paul Pitkin assistant secretary; Charles E. Snow, treasurer; Alfred E. Emerson, librarian; and Arthur H. Turner, director.

Emmanuel Moor's new double 'cello concerto is being introduced in many of the principal European cities by Pablo Casals and his wife, Guilhermina Suggia Casals, the Spanish 'cellists.

Henri Marteau, the violinist; Ernst von Dohnanyi, the pianist, and Hugo Becker, the 'cellist, have arranged a series of chamber music concerts for the Berlin season.

Adolf Glosé, pianist, and Amy Grant, reader, were scheduled to present the opera "Salomé," with the music of Richard Strauss, at the White Tree Inn, Pittsfield, Mass., this week.

Wanda Landowska, the Polish pianist, who makes a specialty of the early classics, has just completed a book on old music.

Carl Flesch, the violinist, of the Amsterdam Conservatory, has moved to Berlin.

Anton Hekking, the Belgian 'cellist, has left Bordeaux to settle in Paris.



The Aborn Opera Company will have a season of ten weeks in Buffalo.

Georgine Van Aaken, of Amersfoot, Holland, a violinist, has been engaged to teach string instruments at the Ames (Iowa) Conservatory of Music.

The Orchestra Class of the American Conservatory began its rehearsals on Monday, October 5, under the directorship of Herbert Butler, in Chicago.

David Nanso, of New York, plays a violin which he says was presented to him by Queen Christina, mother of the King of Spain.

Arrangements have been concluded for recitals in San Francisco by Mme. Langendorff, of the Royal Opera in Dresden and the Metropolitan Opera House, New York.

Bernard Ulrich, Baltimore impresario, has been in Detroit, closing negotiations for the appearance of Emil Sauer, the pianist.

The famous Sheffield choir will sing in Buffalo on November 9, the only American city in which it will be heard during its visit to this continent.

The trustees of Wyoming Seminary, of Scranton, Pa., have selected Arthur Williams, late of Leipsic, Germany, as teacher of piano and organ. Mr. Williams recently returned from five years abroad.

Josephine McColloh, of Philadelphia, sang a number of Greig's songs at a "Peer Gynt" morning recently at the Bryn Mawr Hotel, where Lawrence Eyre recited the text.

Walter Damrosch will give a dramatic recital at the piano on Maeterlinck and Debussy's lyric drama, "Pelleas and Melisande," in Memorial Hall, Columbus, O., Monday evening, December 7.

Mabelle Tennant, contralto, who has been studying for the past two years under Baldini in Paris, has returned to Detroit and has been engaged as soloist at the Grosse Pointe Protestant Church.

Anna Broekhoven and Joseph Broekhoven, of No. 71 Hawkes avenue, Columbus, O., have returned home from Brussels, Belgium, where they have had a Summer of study. Miss Broekhoven was a pupil of Arthur DeGreef, teacher of piano.

A concert was given recently at the Dayton, O., Y. M. C. A. auditorium by Harold Jarvis, tenor, and Urban Deger, pianist. Mr. Deger is organist at the Sacred Heart Church, and accompanist for the Philharmonic Society.

The Clef Club, of Buffalo, Alfred Jury, conductor, with its mixed chorus of 200 voices, will give the first of a series of concerts at Convention Hall on Thanksgiving night. The soloist for the occasion will be Fannie Bloomfield-Zeisler.

The Studio Club of Scranton, Pa., and an orchestra under the direction of Harold Stewart Briggs, will repeat "The Lady of Shalott" some time this Autumn. The melodrama of "Enoch Arden," with music by Richard Strauss, will also be given.

Mr. and Mrs. Garst gave two interesting recitals at their studios in Chicago recently. The last one was to introduce Norma Schab, of Dubuque, Iowa. Her numbers were selected from German and English composers.

Viola Cole has returned to Chicago after a year of hard work with Harold Bauer in Paris. The young pianist received great encouragement from Mr. Bauer and will return at the end of the season to continue study with that pianist.

Creatoré and his band gave a farewell concert in Detroit, Sunday evening, September 27. During the two weeks he has been playing there fully 35,000 people have attended the concerts. Next year, it is announced, Creatoré will have an orchestra.

Reginald L. Hidden, teacher of the violin in Columbus and Denison University, Granville, Ga., has returned from Ocean Grove, where he has been soloist at the Tali Esen Morgan concerts in the auditorium there.

Lambardi will open his season of grand opera in the United States at the Mason Opera House, Los Angeles, Cal., the Monday after Christmas. The company will number something over one hundred persons, with a chorus of forty, and orchestra of forty.

The Marine Band, of Washington, has already closed its regular season of open-air concerts at the White House. The President has requested that the band give two extra concerts, which will be done. Symphony concerts will be given by the band once a month.

William Lavin and J. Francis Campbell, of Detroit, will sing the tenor and bass parts, respectively, in a production of a new work for four solo voices, entitled "The Golden Threshold," by Liza Lehmann, the composer of "The Persian Garden," to be given in Detroit on an early date.

Ellsworth Giles, the Pittsburg tenor, has arranged concerts of old songs after the manner of the Second Presbyterian Church concert of last Spring, which was such a pronounced success, as follows: Sewickley Woman's Club, November 19; Sixth Presbyterian Church, Forbes Street, October 23.

Florence May Scott, a Columbus, O., soprano, who has been singing during the Summer at Northminster Presbyterian Church, has been engaged as solo soprano of the church quartet. Florence Welling, contralto; Walter Barrington, tenor, and John Montgomery, bass, will probably be the other members of the quartet.

Although the 100th anniversary of Chopin's birth does not come until February 22, 1910, in Brooklyn it is to be celebrated on March 1 next. The Brooklyn Institute of Arts and Sciences has asked Paderewski to be the solo artist at the concerts to be given on the afternoon and evening of that day.

Adèle Fabiani, of the Swaab-Fabiani School of Music, has been selected to sing the rôle of *Valentine* in the forthcoming production of "The Huguenots," by the Philadelphia Operatic Society. She is a graduate of the Royal Conservatory of Naples, and she has been heard at the Philadelphia Academy of Music as pianist, and as coloratura soprano at a recent recital.

The Amphion Club, of St. Louis, Mo., will give its opening concert Tuesday evening, November 24, when Mme. Cecile Chaminade, composer and pianist; Mlle. Yvonne de St. Andre, mezzo-soprano, and Mr. Ernest Groom will be the artists. The second concert will take place January 12, 1909, when the Damrosch Orchestra and Mr. Robyn will participate.

A recital was given at Summit Hall, St. Paul, by Martin M. Richardson, tenor, assisted by Katarina Arinond, soprano; Francis Rosenthal, basso; Claude Madden, violinist, and G. H. Fairclough, accompanist. Mr. Richardson sang "A Red Rose," by Lilian Morton; "The Hills o' Skye," by Victor Harris, and "Happy Song," by Del Riego.

The Beethoven Club, of Memphis, Tenn., will open its eighteenth season of educational work for the upbuilding of the music of that city on October 14. A brilliant season has been arranged by the artist concert committee, Mrs. E. T. Tobey, chairman. Mme. Lillian Nordica and Josef Lhévinne are two of the artists announced to appear.

Pietro Buzzi's grand opera club, of Los Angeles, Cal., has a membership of eighteen first sopranos, eighteen second sopranos, seven contraltos, ten first tenors, seven second tenors, eight baritones and nine basses. The club will give three public concerts during the season at Simpson Auditorium. "Cavalleria Rusticana" will be the first work taken up and "Lucia" will follow.

The male chorus of Grace Methodist Episcopal Church, of Portland, Ore., plans one or more concerts for the Winter. The church quartet, consisting of Grace J. Campbell, soprano; Mrs. Reno Hutchinson, contralto; Fred S. Pierce, tenor, and George H. Street, basso, has already resumed its regular work. William Mansel Wilder commences his fourth year as organist and director.

Carolyn E. Haines, a Washington, D. C., pianist, and pupil of Constantin von Sternberg, will be heard in recital this Fall. She is preparing one of the later compositions of Mr. Von Sternberg for performance, at the request of her teacher. Washington knows little of his abilities as a composer, however, and the opportunity of hearing his works will be looked forward to. Miss Haines will resume her teaching shortly.

The choir at St. Margaret's Episcopal Church, Washington, D. C., has assembled for the Autumn, under the direction of A. G. Eldridge, the organist and choirmaster. The soloists, including Edna B. Doe, soprano; Mrs. W. R. Burnham, alto; J. S. Battle, tenor, and Charles Moore, basso, have been continued from last season, and the chorus numbers about twenty-five voices.

Silvio Scionti, the brilliant young Italian pianist, opened the concert season of the American Conservatory in Chicago by a recital, Saturday afternoon, October 3, at Kimball Hall. He played the Schumann A Minor and Rubinstein E Flat Major Concertos with Heniot Levy at the second piano. E. C. Towne sang an aria from "Judas Maccabaeus," and a few old Italian and modern English songs.

Jan Koert, who for so many years has filled the position of first viola in the Philadelphia Orchestra, is compelled to give up his work in consequence of ill-health, and William Diestel is engaged in his place. Mr. Diestel was formerly connected with the Theodore Thomas Orchestra, and was also a member of the Spiering Quartet of Chicago, an organization that was known as the "Kneisels of the West."

L. Drew Mosher, who for the past seven years has been associated with the musical colony of Cleveland, and for ten years previous to that a member of the faculty of Oberlin Conservatory, has opened a studio in Cincinnati in the Odd Fellows' Temple. Mr. Mosher was for years a pupil of Charles F. Webber and C. R. Adams, of Boston, and William Courtenay of New York, and later for seven years a pupil of the best teachers in Europe.

The announcement of the dates for the Orchestral Association of Detroit has been issued and the prospects already seem excellent. The New York Symphony orchestra, with Walter Damrosch, will open the season October 27. The Theodore Thomas orchestra, of Chicago, will give the second concert on December 14; the Pittsburg will give the third, on January 5; the Boston Symphony the fourth, on January 26, and the season will close with the Theodore Thomas orchestra, March 15.

The Mendelssohn Club, of Detroit, Mich., is making plans for a season which will be devoted especially to earnest study, vigorous practice and incidentally a good time socially. The glee club will number about sixty voices and will be accompanied by an orchestra of fifteen representative musicians of this city. It is intended to give the annual concert this season in one of the downtown auditoriums in order to afford the public an opportunity to hear the club under the most favorable circumstances.

Noe Joseph La Vigne, dramatic baritone, was heard recently at a concert at Lyric Hall, San Francisco. He was assisted by Betty Scholtz, a young violinist, and Alma Rudolph and F. B. Kirwan, accompanists. Mr. La Vigne sang the prologue to "I Pagliacci," "La Donna e Mobile," from "Rigoletto"; Schubert's "Earl King," Mattei's "Tis Not True," and other selections. Betty Scholtz, who is a graduate of the Berlin Conservatory of Music, played the "First Hungarian Dance" of Eichorn, Vieuxtemps's *fantasie* from "Lombardi," and "Legende" of Wieniawski.

The monologue recitals which were given with so much success last season at the Cincinnati College of Music in the Odeon, by Joseph O'Meara, reader, and Louis Victor Saar, pianist, will be repeated this year. Entirely new repertoire has been prepared and the artists will make their first public appearance at the Odeon in the second of the College of Music series of faculty recitals, October 20. Messrs. O'Meara and Saar will present Longfellow's dramatic poem, "King Robert of Sicily," with musical setting by Robert Schumann, and two new ballads, "Fair Hedwig" and "The Heather Bay," by Frederick Hebbel, with music by Schumann.

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MEPHISTO'S MUSINGS

[Continued from page 29]

The great question is, of course, can he draw the women?

Some say this is a matter of personality rather than of pianism, a matter of hair rather than of h-inspiration, as the cockney would say.

Well, we shall see!

* * *

War has broken out in Berlin. No! It has nothing to do with Alsace, or the troubles in Morocco, or our Protective Tariff, which the Germans hate.

The combatants are Emmy Destinn, the Bohemian soprano, and Geraldine Farrar, the American favorite, at the Berlin Opera, both of whom will be with us at the Metropolitan this season.

As I told you last week, Emmy Destinn had "concussion of the brain," but I did not tell you it was because the managers of the Opera refused to let her sing the title rôle in "Madama Butterfly" at least once before appearing in it here. Instead, they gave it to Miss Farrar.

Now Emmy Destinn claimed the rôle because she "created" it at Covent Garden, London, two years ago, but then that does not count with the Germans, who have an utter contempt for the English in matters musical.

Farrar claimed the part. The Emperor, with whom she is a prime favorite, backed her. That settled it!

And that is why Emmy Destinn suddenly left for Bohemia with "concussion of the brain."

But she will recover, and will come back

to Berlin to sing with Caruso in "Aïda" before both leave for those dear United States, where the climate—so they say—is beastly, but where there is much money, oh! so much money!

A votre santé, dear MUSICAL AMERICA.
Your friend, MEPHISTO.

THE LIFE AND WORK OF AN AMERICAN COMPOSER

[Continued from page 3]

lies a high and propulsive nobility of spirit, which runs like a thread of pure gold through every creation from his pen, and which should lead him on to the noblest heights before he finishes a career than which few are richer in promise.

Aside from his musical life, Mr. Converse is fond of outdoor life. On his handsome estate he has some finely laid out tennis courts, and makes almost daily use of them. In addition he keeps up a connection with the Longwood Tennis Club and other city clubs. He is something of a hunter when the season and his work are right, and he has one or two very fine hunting dogs. That he is a disciple of the outdoor life is shown by his own rugged, healthy appearance, bronzed and sunburnt, and the healthy appearance of his children. At his Westwood home he is far enough removed from the whirl of city life to be able to work in peace and quiet. His comfortable house of the Queen Anne type is nestled in the midst of trees and shrubbery, while nearby is a farmhouse on the same estate where he can go and work removed from all disturbance.

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HONOR S. N. BRIDGE

Concert Given in Wisconsin for Chicago Piano Dealer

OSHKOSH, WIS., Oct. 5.—A compliment of unusual importance was paid to the veteran piano dealer of the city, S. N. Bridge, recently in a concert at the Oshkosh Opera House before one of the most remarkable audiences that ever assembled in that building. Mr. Bridge, whose eightieth anniversary was celebrated at this time, appeared before the audience simultaneously with the rising of the curtain and expressed his sincere thanks for the personal and professional tribute that had been paid him in this affair. The program throughout was of a remarkably fine caliber, particularly the wonderful piano playing of Mme. Julie Rivé-King, which roused the audience to the highest pitch of enthusiasm through the perfect technic and artistic interpretation. Another fine feature of the program was the singing of William Willett, baritone. The Misses Bishop, Ethel Swan and Miss Mehlmann all engaged in this concert, sharing approval with the distinguished artists.

C. N.

Franz Wald's Work in Chicago

CHICAGO, Oct. 5.—Franz Wald, a native of Hungary, who came to this country twenty years ago, holds the position as organist of Temple Beth-El, and supplies most reformed congregations with synagogal music. A work recently published in New York created much favorable comment by critics. Mr. Wald is also director of the Hungarian Singing Society, a unique organization of about one hundred and fifty members. Mr. Wald is the father of the celebrated young violinist, Leo Wald Erdody, who at present is concertizing in Europe.

C. W. B.

Flaaten's Orchestra in Duluth

DULUTH, MINN., Oct. 5.—The Flaaten Juvenile Orchestra of Duluth, whose conductor is Gustav Flaaten, has been organized for the advancement of the young student. The pupils are allowed to enter the orchestra whenever found competent. The orchestra under Mr. Flaaten's direction has grown to be a notable educational factor in the musical life of Duluth.

C. W. B.

William Hubbard in Chicago Again

CHICAGO, Oct. 5.—William Hubbard, music critic of the Chicago Tribune, has returned from Europe to resume his newspaper work and teaching of singing. He has recently completed editing "The American History and Encyclopedia of Music," published by the Irving Squire Publishing Company. The work is complete in subjects relative to music.

C. W. B.

The Frankfort-on-Main contralto, Emmy Schroeder, has been engaged by Weingartner for the Vienna Court Opera.

A concert performance of "Die Walküre" is one of the features of the festival in Bristol, England, this month.

Maria Orthen, Lieder Singer, Returns Here After Study With Max Reger in Germany



MARIA E. ORTHEN

Maria E. Orthen, after some years' study in Germany, has returned to this country, and will appear in Lieder recitals here during the Winter. Miss Orthen, who was a pupil of the late Anna Lankow, went to Germany under the patronage of the Damen Chor of the New York Liederkranz. Miss Orthen was graduated from the Leipzig Conservatory of Music in the master-class taught by Marie Hedmond. The young woman's favorite songs which she makes her specialty are by Reger and Wolf and she is proud to have had Reger's personal advice and encouragement. At

several recitals in Leipzig the composer, who by many is regarded as one who will bulk big in musical Germany, played accompaniments for Miss Orthen. So it may be said that her study of German Lieder was under the teaching of some of the greatest authorities.

Miss Orthen has been warmly congratulated since her return on her success abroad, especially by her patronesses, who see their past prophesies for the future of the young woman fulfilled.

Miss Orthen is already booked for recitals and concerts in New York, Jersey City, Newark, Rochester and Buffalo.



Edith—Mama, mayn't I play the piano a little to-day?

Mother—But, my dear, your grandma has only been dead a week and—

Edith—But I'll play very softly, mama.

Mother—Oh! very well; but be careful also to use only the black keys.—*Philadelphia Press.*

* * *

"Don't you enjoy the singing of the wild birds?" said the rural enthusiast.

"Certainly not," answered the prima donna. "Any one who enjoys the musical reputation that some of these birds have

gained should be getting at least a thousand dollars a performance. The method of these birds is positively unprofessional!"—*Washington Star.*

* * *

They were discussing the relative position of various countries as musical centers. Germany seemed to have the most votaries, much to the evident displeasure of one excitable Italian, who wished his own country to carry off the palm. "Italy is turning out the most musicians, and has always turned out the most," he cried.

"Ach Gott!" exclaimed the German present, "can you plame dem?"—*Argonaut.*

* * *

Who that saw it will ever forget the classical advertisement of some years ago in the New York World: "Wanted—At Coney Island restaurant, a pianist who can open oysters."—*Scranton Tribune.*

* * *

"Waiter, get me a newspaper so I can hide my yawns; this concert is so stupid."

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STEINWAY PIANO

alone enables him to produce the wonderful nuances of touch and tone for which he is so pre-eminently famous, and on which Mr. H. T. Parker, of the *Boston Transcript*, comments as follows:

His tone was silvery, for example in Scriabine's prelude, because poetic fancy touches what too many listeners think merely a display-piece for the technic of the left hand. It was fleet sparkle through Tausig's and Schlozer's pieces, because they are for digital display, and nothing else. At the other extreme, it had soft, serene and rounded beauty in Mozart's little adagio, and fluent, wistful, remote grace in Brahms's arrangement of Gluck's dance. Such a tone was for Gluck. For Brahms himself in the sonata, Mr. Lhevinne had the same large, weighty and incisive eloquence that he brought ten days ago to the composer's "Paganini variations." His tone had become the voice of thought—not of poetry, fancy or technic. With Schumann's "Carneval" again, it was warm, supple and pictorial with the crowding fantasies of the music. Then, in the nocturne by Chopin, it took the silvery tint, and in the two etudes became the full or the broken voice of impassioned song. This differentiation of his music by the quality of tone that he brings to it was the new trait that Mr. Lhevinne seemed most to disclose. His playing was of many voices, and each was as the particular voice of the particular music.

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